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BILLEE TAYLOR.





"A S travel is the touchstone of character, so shopping is the acid that tests the metal of the disposition."

My friend, the manager of a fashionable downtown department store, usually talked of profits and this little side excursion into philosophy made me lift wide eyes of astonishment to his face. With which encouragement he proceeded:

"I think I'd rather see Lillian Russell come into the shop on a rainy morning after a bad week's business than any one in the profession," he continued.

"The women all love to wait on her. She's the only customer we have who can cure peevish Polly of her tantrums. Polly begins to purr as soon as she catches sight of Miss Russell. You see she caught Polly one day with a bad case of toothache, and made her 'forget it,' and Polly has declared, ever since, that Miss Russell cured her ulcerated tooth forever and a day with Christian Science. At any rate, I'm glad to see Miss Russell, if only that she is a tonic to the saleswomen. Her entrance is the cue for everybody to smile. Exeunt Blues. The worst knocker in the lot never has a word to say against 'the Queen.'"

"But I've another reason to hail her entrance. She's a great buyer. She buys as sumptuously as she dresses, and as she furnishes her home. She doesn't care much about simplicity. It isn't becoming to her style. She likes a great deal of everything, and likes it of the best. She gives large orders. If she is shown something she doesn't like, she says: 'No, I don't care for it,' but say it with a smile as though thanking you for the attention. The greatest of them all is Lillian Russell."

"Maxine Elliott sends a ripple around among the girls, but in quite a different way. She is gracious, but more remotely so. She looks things over silently, and puts some articles aside, you don't know whether in scorn or approval, and you never know what she has decided to buy until she pays for it. She is the most noncommittal buyer we have. The girls admire her much as they admire the North Star—that is, always several miles away."

"Virginia Harned makes her entrance in much the same way. She reminds me of a little girl of high spirits, who is always reminded when she goes away from home to 'Remember her manners.' Beautiful Miss Harned fancies that she must be dignified in public, but she doesn't like it, and while she is distantly polite at the outset she is her romping, shining eyed, girlish self before she has reached the notion counter, which she keeps titivating for a half an hour after she leaves."

"Of the same type is piquant Odette Tyler, except that Miss Tyler never makes any pretense of erecting barricades. She is a delightful rompish minx from entrance to exit."

"Pauline Hall is frankly business like. She has acquired that good German trait, so sadly lacking in the profession, thrift."

"This is \$1.75 a yard. That \$1.25?" she says. "That, then, will serve the purpose quite as well and be cheaper. I will take it."

"Worth, not glitter," is her shopping motto.

"Elizabeth Tyree is the most rapid buyer we have. Once she bought three stage hats in a half hour, and the most remarkable fact was that they suited. We never have any requests for returns or alterations from her. She knows precisely what she wants, and buys it with dispatch and cash."

"Ethel Barrymore buys, the girls say, 'with inexpressible charm.' Whatever that means, she buys with less system and accuracy than the rest, perhaps because she is younger."

"The girls get poetic over Isador Rush. One of them, that I supposed thought in dollar marks with 'decimal ands' for emphasis, actually quoted lines from Longfellow about Miss Rush. Her presence, she said:

Come like the benediction  
That follows after a prayer."

Miss Rush must be a truly wonderful woman. Fancy making any one think of "prayers" and "benediction," in a turbulent spot seething with cries for "Cash!"

Grace George, according to the manager, is a bit autocratic. She knows perfectly well what she wants and prefers that no one should suggest to her that she wants something different. Miss George has a shopping motto, too, *Tempus fugit*.

When all the world goes wrong Irene Bentley seeks and finds heartease in buying a new hat. Once Miss Bentley had a little difference with a manager and burst into tears at rehearsal. On her sobbing way home in a cab she chanced to drive past a milliner shop.

"Stop!" she said, chokingly, to a sympathiz-

ing friend. "Aren't those hats in the window lovely? Let's go in and look at them."

She went and looked, and, as is the feminine way, purchased. But in the pink tulle glory of a toque and the bluet splendor of a walking hat with a soft white wing she quite forgot her grievance, and utterly effaced the manager. Miss Bentley is a deliberate buyer, as becomes a Baltimorean, and speaks with a pretty little Dixie accent that fascinates the sister behind the counter.

"Annie Irish is amiable, but sure," was the dictum of the department store manager. "She has an English woman's taste for the enduring qualities in everything. It is impossible to sell her anything that doesn't suit, superfluous to tell her she can't find exactly what she wants in town."

"I'll try to find it," she says, amiably, and if I go to the theatre the next season I see that she is wearing what she asked for. There isn't the least bit of bluster about Miss Irish, but she is magnificently determined."

Maude Adams, he had observed, goes about her shopping hurriedly and abstractedly, as though she didn't much care and it was a penance soon to be ended. "Haste thee, O haste!" she would say to the saleswomen were she not so considerate.

Jessie Bartlett Davis buys grandly, after the large, not over discriminating and generous fashion of the West, and Eva Davenport jokes her way through a day's shopping, calling frequently on an imaginary dog, hidden somewhere about the counter, to attest the truth of her remarks.

"You haven't said anything unkind of any of them," he was reminded.

"I couldn't, if I told the truth," he answered, candidly. "They're the finest women on earth."

"But I thought all women were peaky at times," I insisted disloyally.

"My customers are not," he loyally returned. "Of course, some ladies in the chorus, their first year, tell us they are in 'the profession,' and intimate that they have nothing to learn about shopping, and that you don't know the simplest rudiments of your business. But there are others of these little freshmen that beseech us to tell them how to 'make up,' and assure us that ignorance is not bliss when you're on the stage."

Like a word from one gone before come the lessons in personal magnetism, the epitome of the late Professor Herman's teachings.

"Instructions on Success in Life—Personal Magnetism" is the title he gave to the lectures which are passing from hand to hand among actors who are interested—and who is not?—in the mysterious subject of personal magnetism.

Here is some of the pith from the professor's lectures:

That which we call personal magnetism is the subtle current of thought waves projected from the human mind. Every thought projected by our minds is a force of greater or less intensity, varying in strength according to the impetus imparted to it at the time of its creation. When we think we send from us a subtle current that travels like a ray of light and has its influence on the minds of others who are often thousands of miles away from us. A forceful thought will go on its errand charged with a mighty power, and will often beat down the instinctive resistance of the minds of others to outside impressions, while a weak thought will be unable to gain entrance to the mind of another, unless that mind is poorly guarded. Repeated thoughts, sent one after another, will effect an entrance to the objective mind, while a single thought, even of much greater strength, will be repulsed. It is an exhibition of a physical law in the psychical world, and brings back the old saying that a constant dropping wears away the stone.

One of the hardest subjects for you to influence is a person with a strong, domineering will power. Approach such a person from the opposite point, until you gain his friendship or sympathy. Appear to be humble, and show your admiration for his excellent qualities, and fail to recognize his weakness. Be sure never to give credit to any one, not even yourself, while you are in his presence. Praise, yes, flatter him. He will believe you. He is blind to his own faults. You must be the same. He will make many mistakes, but you must not expect him to acknowledge or correct them. Raise him on a pinnacle far above yourself, and you will both merit and receive his favor. As long as you show this appreciation he will do almost anything you want him to do. So long as you will arrange your plans to give him all the credit, you can by your personal power lead him like a lamb. When you look at him in the eyes express admiration and humility. If you do this he will be as a toy in your hands. The majority of people are defective in will power. The less a person has the easier will it

be for you to influence him. A person who is lacking in will power is changeable in his ideas and plans, so that you must influence him to do what you desire. Don't give him time for reconsideration, as he may change his mind again. Look him straight in the eyes, expressing firmness and confidence, and do not show even for a moment that you have any doubts about his doing as you wish.

Anyone who will discipline his mind and body may possess personal magnetism, but the discipline must be unremitting and persistent. The drill must be daily, yes, of hourly occurrence. The power of the will grows by exercise just as muscular energy does.

While magnetism seems to be a gift with most of those who have it, we assert positively that every one can have it.

Exercise to influence a person unfavorable to you. You must in this case exercise both the positive and negative qualities of your magnetism. Try to meet the person face to face, and if possible let a few words pass between you. Say to yourself, "I will this person to feel my influence, to feel drawn to me; to feel my influence continually; I will that this influence shall not be shaken off." Your thoughts so impressed will have their effect upon the person in mind, and impressions once made upon the mind of another are indelible. When you have once accomplished this you have modeled the opinion of that person in obedience to your will, and no resentment will be felt.

Exercise to overcome worry and fear. Fear and worry are at the bottom of more misery, more unhappiness, more failures than anything else in the world. While seated in a chair recall all the circumstances that have harassed you; go cheerfully over the details in your mind, then one by one with an effort command your mind to rid itself of any recollection of the matter. Command your thoughts to be placid, and all unpleasantness will disappear and only calm rest possess you. You can do it. You can shut out anything disagreeable to you. Not that you feel things less than before, but that now you are master. You say what shall happen in your mind and what shall not happen. Your will directs. It is the governor.

When using the eyes, look directly and unflinchingly into the eye of the other person. Sometimes the one you are trying to influence will look away. Try to get him to look at you again, or, failing in that, look at the root of his nose, between the eyes. It is often noticed that if one looks away from the person to whom he is talking that person will instinctively look at him again. Bring your eyes back instantly if he does, and do not let him wander.

It is possible also to influence a person whom you are not in personal contact. This is done by centering your attention upon him and upon the idea you wish to implant in his mind. Make your thoughts legible, clear, forcible. Then they will carry.

Be reticent in regard to your practice of personal magnetism. The antagonism which would be evoked by such an announcement would nullify your influence to a very great degree. Thought penetrates ignorance, prejudice, superstition, whatever covering may seek to hide the soul.

If you would influence a person of the opposite sex through the affections, you must bear in mind and use the instructions given for his or her characteristics, and then use care not to be too demonstrative in your affections. Human nature is peculiar. It always wants most strongly that which is withheld or that which the person thinks he cannot get.

In influencing a person of the opposite sex you have an easier task, because you have at your command animal magnetism as well as personal magnetism. If you use both these powers you will not fall once in a hundred times.

The professor closes his lectures with this pregnant advice, meaning much more than appears at first reading:

Once more, you must not gamble in any way, form or manner.

At last the worm has found a defender, that poor worm that joys in the severely décolleté gown like that which Madame Schumann-Heink wore at Asbury Park, when her singing enchanted, and her—m—shoulders angered the preachers. No woman argues for extreme décolleté, except the dressmaker, and her argument is not ethical. She merely whispers, "It is fashionable, and, dear madame, it is becoming," and the worm wriggles into the near waist dress, smiles guiltily and is happy. But while she doesn't defend the frank and sometimes astounding revelations of the corset most low she continues to wear it. She belongs to the Secret League of Women and Dressmakers against Husbands and Preachers.

The defender is George Grosmith, Jr., the English actor. Inferentially, he accepts as inevitable the minute waist, that is growing smaller and smaller until when it finally disappears it won't be missed because there was so little of it. Mr. Grosmith is of the city where the low cut corset is at its deepest depths of nothingness, and endurance is a matter of education. The eye becomes accustomed to horrors, even the horrors of angular shoulders and baggy muscles and say-no-more regions. But Mr. Grosmith has cast a fresh, far-seeing eye to New York, to which he is not inured, and criticised American men for their immodesty.

"You wear your coats so short there," he drawled, "that you're indecent."

THE MATINEE GIRL.

#### NEW THEATRE FOR SCHENECTADY.

Schenectady, N. Y., is to have a new theatre and hotel. The building, on College Street, is to be known as the Mohawk, and will probably be completed about Sept. 1. The theatre which Weber and Rush have leased, will be separate from the hotel. The front of the building is of red pressed brick ornamented with white stone. The new theatre, with a seating capacity of 1,500, a large stage, thorough protection against fire, and complete electrical equipment, will be a welcome addition to Schenectady's places of amusement.

#### REFLECTIONS

Marie Wellesley Sterling's latest play, *A Blaze of Glory*, was produced in New Bedford, Mass., last Monday night for the first time on any stage. There are twenty speaking parts. The scenes are laid in California and England. The characters are aristocratic colonists and natives of the West.

Here are the principals and characters in Ezra Kendall's new play, *Weatherbeaten Benson*, which is to open at the Park Theatre, Boston, Sept. 5: *Weatherbeaten Benson*, Ezra Kendall; *Rusty Bartlett*, William A. Hackett; *Tickery Wiggins*, Harry Hanlon; *Hollis Young*, Thurlow Bergen; *Brady Nevins*, Joseph Slater; *Mrs. Ormsby*, Lottie Linthicum; *Grace*, Ethel Brandon; *Little Miss Moses*, Edith Tallafiero; *Miss Morton*, Zelle Davenport; *"Cindy"*, Laura Almorsino; *Mrs. Piffles*, Lucille La Verne.

The date of the opening of Mrs. Wiggs of the Cabbage Patch at the Savoy Theatre has been advanced to Saturday, Sept. 3, instead of Sept. 5, as originally arranged. That the success of the play in Chicago is really remarkable is evidenced by the fact that when Eleanor Robson stopped off on Saturday to see the performance once again before her departure for Europe, the management was actually unable to provide her with a seat in the house for either afternoon or evening performance.

The Aurora Opera House, at Aurora, Ill., which has been for several years under the management of Colonel J. H. Plain, and which is owned by a local stock company, has been leased by the Chamberlain-Kindt Company of Chicago, with the privilege of buying the playhouse at the end of a year.

Fred Stone has returned East after winning honors in the clay pigeon tournament at Denver. On the last day of the contest Mr. Stone scored the record of 95 out of 100.

D. G. Hartman has resigned as business-manager of the Swanson Amusement company, in order to open as advance representative of Gordon and Bennett's (Southern) A Royal Slave company.

The Little Princess will be seen next season under the direction of William Wood. Mr. Wood is the business-manager of the Broadway Theatre, and he has completed arrangements with Charles R. Dillingham for the rights to the play, which will open its season at Asbury Park, N. J., on Aug. 22. The title-role will be assumed by Leon Darmon, who was a member of the original New York cast.

C. W. Williams and wife (Hilda Hawthorne), late of The Governor's Son company, have just returned from Tent City, Rockaway Beach, where they spent an enjoyable four weeks camping out.

The date of the opening of Mrs. Wiggs of the Cabbage Patch at the Savoy will be Sept. 3 instead of Sept. 5.

Grace Ferrard is now playing one of the character parts in Mrs. Wiggs of the Cabbage Patch in Chicago.

One of the admirers of Judge Parker in Ulster County is Daniel Sully, and he was at Esopus on the night of July 14 and stood behind Judge Parker with the Rev. R. L. Burtzell and Senator Linson, while the judge was shaking hands with the people. John E. Kraft started to introduce Mr. Sully, and had hardly begun doing so when the judge took him by the hand, saying, "Hello, Dan, how are you?"

The Happy Hooligan Eastern company is now being organized and rehearsals will commence early in September. The artists now engaged consist of the following comedians, well known to the farce-comedy branch of the theatrical profession: Crimmins and Goff, Leonard and Collins, George Melville, George W. Kerr, Bert Cameron, Karl Gath, Thomas Merrick, Charles E. Stizman, Mamie Conway, Blanche Stella, Warner Crosby, and the Electrical Comedy Four. The management has provided a production of entirely new and elaborate scenery and an outfit of handsome costumes.

Percita West is pictured in the *Burr McIntosh* monthly for August as the Harvest Moon. The *Broadway Magazine* for July also has a fine head of her as Lillies. She is now Summering at Amityville, Long Island, and between times studying her part in Robert Edson's play for next season.

Justice Scott, in the Supreme Court, last Tuesday, announced that he would make final the decree of interlocutory divorce granted to Madame Nordica from her husband, Zoltan Doeme. Herr Doeme had carried the case to the Appellate Division of the Supreme Court, claiming that Madame Nordica had obtained the decree by fraud and collusion; but the Appellate Division ruled that this was not the case, so the opera singer will now be granted an absolute divorce.

Henry Ainley, Maude Adams' leading man last season, and Suzanne Sheldon sailed on the *Kronprinz Wilhelm* last Tuesday to join the Duke of York's Theatre company in London.

Sept. 20 has been set as the date for the opening of the new Majestic Theatre in Brooklyn, with *The Wizard of Oz*.

Arrangements were completed last Tuesday for a translation of *The Babes in Toyland*, and it will be seen in Vienna, Austria, next season. This will be the fourth opera and musical play with Victor Herbert's music to be played in Vienna.

Stair and Havlin have selected as the opening attraction for their West End Theatre *The Two Little Sailor Boys*, which had a successful run at the Academy of Music last Spring. The initial performance will be given on Saturday evening, Aug. 20.

Edward James Howe, Jr., musical conductor of Sam S. Shubert's productions at the Manhattan Beach Theatre this Summer, will close his engagement with the present production of *The Runaways*, and will immediately commence rehearsals of Mr. Shubert's two road companies in A Chinese Honeymoon.

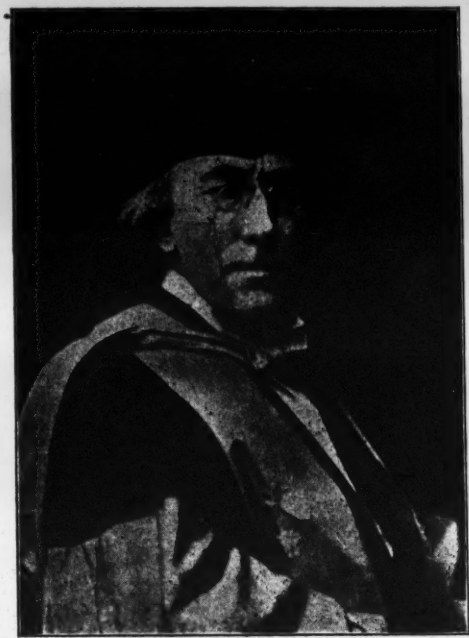
Ferdinand Graham's play, *Way Out West*, will go on the road this season under the management of Mort Sanford. Grace Hull will be featured in the leading role. James E. Sprott has been engaged as press representative and business-manager. The scenery and costumes are being made from designs drawn by Frederick Remington.

Cora E. Levy, of the Rodney Stock company, and Lawrence E. Martell, the stage-manager of the company, were married on the stage of the Casino at Manistee, Mich., recently. The bride comes from Antigo, Wis., and the groom from San Francisco.



## THE HISSING OF IRVING.

It is a strange circumstance that, although Sir Henry Irving has had no fewer than four biographers and may be said, in Theodore de Banville's fine phrase, to have "entered living into his immortality," the most stirring and



unforgettable sequence of experiences in his career remains unknown and undiscussed.

That no doubts may be thrown on the credibility of my narrative, it may be as well to state under what conditions the various particulars came into my possession. I first learned of Henry Irving's extraordinary experience some nine years ago, while on a brief but very pleasant visit to the veteran tragedian, the late T. C. King, who was then passing the evening of his days in the suburban quietude of King's Heath, in Warwickshire. Like all well-seasoned actors of the old school, Tom King had the faculty of penetrating to the marrow of a story, but he disdained minutiae and abhorred dates. Consequently, while I listened with avid ears to his vivid personal recollections of Irving's painful Irish experience, I made up my mind not to permit my zeal for "copy" to outrun my discretion, but to keep the details locked up in my memory until such time as ample corroboration could be unearthed and the lights and shadows of the picture filled in. For nearly a decade these desiderata baffled me, but the date came to light during a chance visit to Dublin, and a vigorous search through the files of old local journals did the rest.

Apart from the interest which attaches itself to the novitiate of the great latter day leader of the English-speaking stage, the story of this brief period of storm and stress has other value. It throws a searchlight, so to speak, upon the darkness which enshrouds the peculiar theatrical and playgoing conditions of the good old stock days.

Widely different from the methods of today was the system of management followed by Harry Webb at the Queen's Theatre, Dublin, some forty-odd years ago. Then, as now, the house was a minor one, prosperous at cheap prices, and with a distinctive and rather humble class of patrons. But there all analogy ends, for those were the days of frequent changes of bill, when three pieces were played nightly, and when the amusement-seeker who paid half-price at nine saw a couple of rollicking farces for his money. Although the normal routine was occasionally diversified by visits from solitary stars, the bulk of the work devolved upon the resident company. Audience and actors were consequently on the very best of terms and retained for each other a mutual respect and esteem.

As ill-luck would have it, Manager Webb, later in the February of 1860, quarreled with Vincent, his popular leading juvenile, and cashiered him instantaneously. In casting about him for some one to fill the gap, Webb chanced upon young Irving, who had then been a matter of three years on the stage, and had just been giving some ambitious dramatic readings in Crosby Hall, in London. All unconscious of the circumstances under which he had been approached, and happily recking nothing of the fate in store for him, the twenty-two-year-old Irving agreed to go to Dublin provisionally for a month. Meanwhile the patrons of the Queen's had, with genuine Celtic excitability, worked themselves into a fever of indignation over what they considered the unjustifiable dismissal of their favorite, and had fully decided upon making his unfortunate successor render vicarious atonement for managerial sins. This, it will be noted, is a characteristically Irish method of retaliation.

For many years previously T. C. King had enjoyed perennial vogue in Dublin, and it so fell out that he chanced to be on one of his frequent strolling visits to the Queen's when Irving made his bow there. In other words, it was as Cassio to King's Othello, and on Monday, March 5, 1860, that the future Sir Henry faced his first Irish audience. The house was all agog for the appearance of poor Vincent's successor, and when the wiry but somewhat slenderly proportioned Cassio duly came on one of the great unwashed bawled across the theatre to a brother Olympian: "Is that the *omadhaun*, Mike?" To which the reply came straight and pat: "No; them's the young man's clothes—they'll shove him out later on!" And then the storm burst. Unwarned of what might possibly happen, and ignorant of having given any cause for

offence, Irving stood aghast before this demoniacal Irish audience and listened in amazement to the volleys of hooting and cursing with which he was assailed. Nor was it a matter of mere momentary disturbance. Night after night for three dreary weeks he had virtually to fight his way through his parts in the teeth of a house whose entire energies seemed to be concentrated in vigorous expression of personal antipathy to himself. It was a severe trial, but "in the reproof of chance," as the poet puts it, "lies the true proof of men."

Gerald Griffin's famous tragedy of *Gisippus*, aptly described by John Forster as one of the marvels of youthful literary production, had been brought out at the Queen's on Thursday, February 23, with T. C. King in the title part and Vincent at Titus Quintus Fulvius. When it was billed for the eighth time, on March 8, Irving was announced to make his second appearance in Dublin in Vincent's old part—an arrangement that proved particularly offensive to the warm-hearted and excitable frequenters of the theatre. Sir Henry has never forgotten the terrible uproar of that occasion. More than a score of years later, when King was taking his ease with dignity in the retirement of his suburban villa bordering on Birmingham, Irving, in the meridian of his fame and his powers, paid a visit to the capital of the Midlands, and with that rare tact and courtesy that has marked him throughout life, thoughtfully sent his old colleague the open sesame admitting to a private box. When the tragedian of the past went round behind during an *entr'acte* to exchange experiences with the tragedian of the present, he was at once warmly shaken by the hand and greeted affectionately with the inquiry: "Ah, Tom, do you remember *Gisippus*?"

The Dublin newspapers were not given in those days to the devotion of much space to theatrical matters, and the Queen's was seldom honored even with an out-of-the-way paragraph. One finds a couple of meagre notices of Harry Webb's little house at this period in *The Freeman's Journal*, but as no allusion whatever is made to Irving or his series of lively experiences, it may be taken that rows were too frequent there in those days to call for even passing mention.

During his month's sojourn in Dublin Irving studied many new parts, playing as many as two in a night, and acting indifferently in tragedy, comedy and farce. Notable among these were Nicholas Nickleby in the old stock version of Dickens' novel, Earl Percy in Monk Lewis' lurid melodrama of *The Castle Spectre*, and Frank Friskily in the evergreen farce of *Boats at the Swan*.

There was also what should have been (under normal conditions) an important revival of *A Winter's Tale*, with King as Leontes, Irving as Florizel, and Annie Parker as Hermione. But it only weathered the storm three nights.

When T. C. King took his benefit on March 20 a very tempting bill was proffered the playgoer, no fewer than three important pieces being announced. These were *Pauline*, or *A Night of Terror*, *The Honeymoon*, and *Charles the Twelfth*. King played the principal part in all three—surely a superhuman effort!—but Irving's share in the labors of the evening was confined to the character of Lucien de Nerval, in the first mentioned play. Probably he was kept off the stage as much as possible for peace and quiet's sake!

During Lent no performances were given on Wednesdays or Saturdays, and consequently, under the terms of his engagement, Vincent's unfortunate successor had only four more appearances to make. It is safe to say that few, even among well-seasoned actors, could have withstood for so long the execrations of the mob. But grit told. Abating not one jot or tittle of his arduous duties in face of these persistent discouragements, the young actor gradually wormed himself into the affections of his revilers. Those who understand the complexities of the Irish temperament will readily divine that not venom, but a warm-hearted loyalty to the cause of an ill-used favorite, was the impelling force in the treatment meted out to the newcomer. In other words, a Dublin audience is too emotional to be callous, and pluck won the day. A sudden change of sentiment took place, and during the waning nights of Irving's engagement everything was done by the sturdy patrons of the Queen's to make atonement.

Forty years ago the brothers Charles and Henry Webb enjoyed great vogue throughout the United Kingdom in certain plays like *The Comedy of Errors*, in which the imbrolio arose from the wonderful resemblance between two of the characters. Hoary-headed playgoers never weary nowadays in expatiating upon the marvelous likeness of the two Webbs, but the fact is they were very unequal in abilities, and when they appeared as the two Dromios Harry generally acted both characters until the juncture when the two slaves had to be seen together. It was doubtless their vogue in this class of piece that occasioned the revival, on March 22, of that gruesome melodrama, *The Courier of Lyons*, in which Harry Webb appeared as the villainous Dubosc, his brother Charles as the wrongfully accused Lesurques, and Henry Irving as Didier. Admirers of the great star need not be told now how in after years he revived this mediocre play at the Lyceum, and by sheer genius endowed it with something like distinction and vitality.

The whirligig of time brings about its revenges, and Dublin in due season made generous amends by bestowing upon the erstwhile sufferer at the Queen's the honorary and well-earned distinction of Doctor of Letters.

W. J. LAWRENCE.

## THE WEAK LINK IN MACBETH.

It has long been recognized that *Macbeth*, as a tragedy, is somewhat deficient on the purely æsthetic side. It works by terror alone, and through this still stands the crowning glory of that terrible impersonality which more and more kept Shakespeare from loitering too solicitously beside or behind the figures of his creation. There is not a tear in all *Macbeth*; and in the same way there is not a tear in all *Macbeth*. It has no pathos and tenderness; and it leaves untouched the springs of Aristotelean pity. *Macbeth* himself goes down to his end as grimly and as objectively as did the husband of Andromache. To the modern reader or the modern audience, therefore, the play must lack that conciliating appeal which swells from what we have come to call "the humanities," clothed in tenderness. In plain words, appalling and powerful as it is, *Macbeth* lacks charm.

Yet from the purely structural point of view, there is a second notable defect in the play, as it stands before us to-day. This is the relative feebleness, the dramatic weakness, of the fourth act. It is a sort of unlooked-for backwater in the tempestuous rush of action and onward-sweeping horror. Although a number of the commentators have questioned or rejected goodly portions of this act, as being by a hand other than Shakespeare's (Fleay branding as spurious two portions of the first scene, and the more authoritative editors being almost unanimous in rejecting the Hecate portion) still, the wealth of the vocabulary, the sheer prodigality of the fancy, and the sustained dictional strength of the opening lines, all combine to show pretty clearly that Shakespeare himself is responsible for much of the act.

But Shakespeare, at this stage of his artistic career, was not in the habit of disrupting the very main-arch of his dramatic action. With the beginning of the fourth act of *Macbeth*, however, begins a distinct break in the dramatic progress of the play. This structural oddity, from the standpoint of the theatre, leaves the fourth act a startlingly weak one. It is a distinct and prolonged pause in the tempest of movement, a nerve-racking lull in the storm of seeming uncertainty. Now, according to the usage of Shakespeare himself, and according to well-established traditions of dramatic structure, this precise portion of any tragedy should sweep on with unhesitating and ever more and more gripping action. The motive here, above all places, should be absorbing and desperately sustained, and the main characters should be always "in the picture." It is so in *Hamlet* and *King Lear*, just as it is in *Othello* and *Romeo and Juliet*. After the tumult and theatrically effective mechanism of the third act, the fourth act opens with the prolonged apparent irrelevancy of the witches, in the cauldron scene. Although the interest centring in *Macbeth* and *Lady Macbeth*, at this point, is high-pitched and naturally impatient, the king remains "up stage" throughout the little portion of the act in which he figures. His wife at no time appears before the audience. The one bit of tragic action, the brutal and unalleviated murder of Macduff's son before his mother's eyes, is now naturally and discreetly blue-penciled from the prompt-book of the actor. The rest of the act, once *Macbeth* has delivered himself of some exceptionally fine lines, from the poetic point of view, and taken his departure, is left to purely subordinate characters. And so "talky" are these characters, that when the impassioned poetry of Macduff's grief is flung out over the footlights, it falls with almost anticlimactic disproportion on the sensibilities of the audience. Yet even this masterpiece of manly grieving, like the rest of the act, appears episodic and detached from the main interest of the tragedy.

The result is that the actor, to get over the difficulty of the opening dialogue, generously condenses and cuts, leaving an act that is usually more unsatisfactory than was the original form, which, if it had not out-and-out dramatic strength, had at least sustained poetic beauty. If the act stands as Shakespeare left it, it is interesting and well worth while to search out the artistic motive which prompted this unusual break in the line of action. In merely reading the play it is true the break is not so obvious. Attention is lulled to sleep by the beauty of the language, and in the quietness of the library there need be none of that marked lapse of interest, which, at this point, invariably occurs in the theatre.

Might it not be possible that Shakespeare, with a daring and premeditated cunning, made use of this suspense in the very action of the play to accentuate, and, as it were, to toy and play about that mental and spiritual suspense which seems always a state of torture to *Macbeth* himself, and as such furnishes the entire arch of the drama with its essential keystone? For the irony of the tragedy, by such a move, is made grimly double. A blind clinging to superstitious belief has heretofore been his undoing. In the cauldron scene he once again goes to the Wierd Sisters, and once again hangs his fate on this so-thought supernatural enlightenment. He had been torn by doubt, up to this point, and tortured by suspense. The newer message and the ambiguous oracles of the Wierd Sisters now fill him with a great, though a mockingly fallacious, calm, a hope and contentment that is withering in its tragic irony. For it can easily be seen that this spiritual numbness, as has somewhere been said, means simply spiritual mortification. As with the freezing limb, the stage of acute pain has passed away, and the more placid the re-

lapse into unconsciousness, the more poignant must be the ultimate awakening.

This comparatively quiet and placid fourth act supplies the mocking lull before the second storm; and in the next act we see the character caught up and hurled along to final and absolute ruin, mocked to the very end by that suspense, of which, as a man of action, he was passionately intolerant from the first. In other words, this interpolated fourth act is both a pagan-like reluctance to too hurriedly dispatch a victim already writhing on the spear-head of tragic misfortune, and also a timely recess from a current of huddled and hurried horrors which, emotionally, might be too exhausting to be endured by an already overtaxed audience.

ARTHUR STRINGER.

## MUSICAL WAR SETTLED.

Differences between the Theatrical Managers' Association and the Musical Union were all but settled last Monday. Three points in the dispute were left open, after the last meeting. These were the scale of wages for musicians for grand opera in foreign languages—for the Metropolitan Opera House; grand opera in English—meaning Henry W. Savage's proposed production of *Parsifal*, and whether dress rehearsal music should be paid for. While neither side on Monday night would give the terms of the agreement, it was learned that a compromise scale of wages was reached for grand opera, and it was agreed to hold the dress rehearsals at such times as would not impose hardship upon the musicians. Mr. Conried was represented at the various conferences by Ernest Goerlitz, his business-manager, and the arrangement made was satisfactory. Maurice Smith, president of the Musical Union, said it was a matter of satisfaction to both sides that the matter had been amicably settled, and that he had heard that Mr. Conried intended to employ a smaller orchestra at the Metropolitan Opera House next season for the lighter operas. Naham Franko has been re-engaged as concert master.

The Administration will avoid raising an issue with the International Federation of Musicians, the officers of which organization charge that the immigration laws are being violated by the admission of alien musicians to take the place of union musicians who refuse to accept recent cuts in wages. Representatives of the various unions recently saw the President at Oyster Bay, and he passed the case up to the Department of Commerce and Labor. Last Monday Secretary Metcalf made public a statement that the law was being rigidly enforced; that no evidence had been submitted showing that it had been violated; that if the musical unions would show that the law was being violated it would be immediately enforced, and that the immigration officers have been cautioned to inquire closely into the cases of all alien musicians entering this country.

Henry W. Savage announced last Wednesday that he and the members of the Musical Mutual Protective Union had come to an agreement as to the scale of wages to be paid the musicians in the production of *Parsifal* in English at popular prices. He will engage sixty men. The first production will be at the Tremont Theatre in Boston on Oct. 17.

A notice posted in the rooms of the Musical Union last Wednesday warned the members of the union not to make engagements with Herr Conried or Charles Frohman. Herr Conried's efforts abroad engaging musicians for the coming opera season here is the cause of the warning.

The announcement was made last Friday that all differences between the Theatrical Managers' Association and the Musical Mutual Protective Union have been definitely settled. The points which were the most difficult to adjust were the question of substitutes and the demand for pay for rehearsals on Sundays. Substitutes will be left to the orchestra leaders. When Sunday rehearsals are necessary, the musicians will have no pay for a stipulated number of hours. If the rehearsals extend beyond that time they are to be paid double wages for the extra hours. Pending these negotiations the Musical Mutual Protective Union has found that, being an incorporated body, its orchestras cannot strike legally. If they do, the union can be sued for breach of contract. A meeting of the union, called for the purpose of amending its charter so as to conform to trades union rules, will be held on Aug. 4. A committee appointed to get legal advice has found in the meantime that the charter of the Musical Mutual Protective Union cannot be made to conform with the laws and edicts of the American Federation of Musicians. The committee will at the coming meeting advise that a new union, on trades union lines, be formed by the members of the Musical Mutual Protective Union, to have a charter from the American Federation of Musicians. It is proposed that the Musical Mutual Protective Union shall continue as an independent organization, but the new union is to consist of its members.

## ENGAGEMENTS.

Pauline Fielding has been specially engaged for one of the characters in *Love and Harness* with the stock company at the Gem Theatre, Peak's Island, Maine. She is scoring a distinct success in her singing and dancing specialty.

Will Archie, who combines intuitive humor with acrobatic proclivities, has been engaged for the new rural comedy, *Bird Center*. He will appear as a precocious youngster.

Gordon Johnstone, Warren Conlan, Edith Rick, Edith A. Pond, George D. Hodges, and B. McEwan, for Malcolm Douglas' production of *Beyond*.

Perceval Lennon is engaged by Wright Lorrimer for *The Shepherd King*.



**DETROIT.**

**SAN FRANCISCO.**

**MILWAUKEE.**

Miss Hursey from Jersey is the title of a very clever farce put on at Schilt's Park 25 by a capable co., headed by Mr. and Mrs. Gilbert Faust. The attendance is good, and the many visitors in town for the Saengerfest will doubtless patronize this attractive resort during the week. Gilbert Faust ably directed the piece and gave a clever performance of the principal

**ST. PAUL.**

**CLEVELAND.**

**PROVIDENCE.**

## MONTREAL.

Good Summer business still continues at the Arena in spite of the torrid weather. Jack and the Bear stalk July 26-30 is one of the prettiest things that the New York Opera co. has done and showed the various members to great advantage. The old familiar Mother Goose and the Little Red Riding Hood, the two young women made a handsome and dashing Jack, and Louis Garneau a very charming Princess Mary, their lovely duet scoring a hit. Ada Bernard was extremely dainty and fetching as Little Miss Muffet. Hans Haverford was a good Mother Goose, and Haverford made the most of the Giant's Wife. Amaden was distinctly funny as the Fairy Queen. Hillard Campbell was good as Hatterwork and a double encore for his fine rendering of "In Cellar Cool." Jethro Warner sang well as Everet. W. C. McLaughlin was a true and a good character of a capital Sinbad. George Stevens had on a fine make up for the Giant and made the most of a fine make

## INDIANAPOLIS.

**COLUMBUS.**

**KANSAS CITY.**

## NEW ORLEANS.

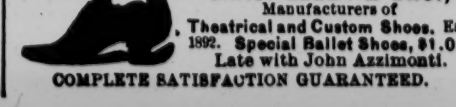
**BUFFALO.**

## SEATTLE

## ENGAGEMENTS.

Edward Bolden has signed with M. W. Taylor for Why Women Sin, this being his second season under Mr. Taylor's management.

Harry M. Blake was engaged last week by the Shubert Brothers to play a leading role in the English version of Tattoo, in support of Herbert Kelcey and Effie Shannon.





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### CORRESPONDENCE

#### ALABAMA.

**MONTGOMERY.**—PICKETT SPRINGS CASINO (R. E. Winters, mgr.): Helmsman Stock co. July 18-23. Plays: The Paper Chase, A Gay Old Lady, pleasing performance; good business. Helmsman Stock co. 25-30. Mabel Paige Comedy co. 1-6.

#### ARKANSAS.

**PINE BLUFF.**—FORREST PARK THEATRE (Julious Leitner, mgr.): Dark July 18-23. ITEM: Marie Dale co. 25-30 in place of the Payton Sisters, who were never booked, but were reported so in last issue of MIRROR through wrong information.

#### CALIFORNIA.

**LOS ANGELES.**—MASON OPERA HOUSE (H. C. Wyatt, lessee): Ethel Barrymore July 27-30. BULLBANK THEATRE (Oliver Morosco, lessee): Oliver Morosco's premier stock co. ushered in their third week 37 with Captain Barrington, a gingerly war drama, and scored another big success. Good houses prevailed and attendance is on the increase. Where is Tompkins 24-30. GRAND OPERA HOUSE (Clarence Brown, mgr.): Michael Strogoff, an intense drama depicting Russian political life, was ably put on by the Ulrich Stock co. 17-23. Attendance for the week was fair. Wicked London 24-30. CASINO THEATRE (Wyatt and Morosco, lessees): For their third week the Olympia Opera co. appeared most successfully in The Telephone Girl. Fair houses prevailed. Fra Diavolo 25-31. D. W. CARLTON.

**SACRAMENTO.**—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Vaudeville July 18-24. Fine performances; good business. Nat. L. Reis' Southern Carnival co. in street fair 18-24 to a big week's business; excellent attractions. J. J. Donnelly, an old Sacramento, is acting as advance man for this large attraction.

**OAKLAND.**—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Dr. Jekyll and Mr. Hyde July 18-24; best production of season to packed houses; clever interpretation of the dual role by Landers Stevens was a great dramatic achievement. Mr. Barnes of New York 25-31.

**SAN DIEGO.**—ISSIS THEATRE (H. C. Wyatt, lessee and mgr.): Gratton and De Vernon Stock co. in Knobs o' Tennessee and Captain Racket July 11-16. Pleased well filled houses.

#### COLORADO.

**COLORADO SPRINGS.**—ITEMS: The Empire is still moving alone, not yet completed. It looks as if this little playhouse would have capacity business during the season. Nothing definite yet about our regular season. It is stated that Kyrle Bellw will appear 8-29, but is not getting certain about it. Ethel Barrymore 8-14 canceled.

**LA JUNTA.**—THEATRE (W. S. Talbot, mgr.): Victor Lee, magician, July 18, 19; very good entertainment; business poor.

#### CONNECTICUT.

**HARTFORD.**—POLI'S THEATRE has kept its doors open all summer, and since the substitution of a stock co., headed by Daniel Ryan, in popular plays, assisted by a competent cast, business has continued most gratifying, and will be continued on this line until 20, when vaudeville will again be installed. This will keep the house in commission continuously since the opening. ITEM: Eugene Plaz, who is of a prominent family in this city, and who the past season has made her mark in the profession, will join the Ryan Stock co. at Poli's July 31-6. At Parsons' Theatre this handsome playhouse has undergone many new improvements and redecorating, including a new carpet, and when the preliminary season opens 13, with Dockstader's Minstrels, it will have the appearance of a brand new theatre. The Hartford Opera House is also being overhauled for the coming season. The management of this house have leased the old New Britain Opera House, on which the owners have expended about \$30,000 this summer, and they will book their attractions for both houses.

**BRIDGEPORT.**—POLI'S THEATRE (S. Z. Poli, mgr.): Splendid versatility is amply proven by the transition from Monte Cristo July 18-23 to The Man from Mexico 25-30, with uniform success and filled houses to attest the satisfaction given. The ambitious courage of Manager Poli in daring to put a Summer stock co. in so small a city as Bridgeport is verified by the full swing of popularity which is accorded the effort. Much also is due to the strength of the co. ITEM: Dead walls and plain decorations are the trademarks of Smith's Theatre, opening the middle of August with the usual minstrelsy display.

W. P. HOPKINS.

**NEW LONDON.**—OPERA HOUSE (James P. Neelan, mgr.): The stock co. will open 17-20, the attraction being Fay Foster and her Burlesque Extravaganza co.

#### GEORGIA.

**MACON.**—CRUMP'S PARK CASINO (Bruce Conquer, mgr.): Stock co. July 18-23 drew good houses and pleased, presenting What a Woman Can Do. Rip Van Winkle, Becky Bliss. ITEM: Valerie Barras succeeded Bruce Conquer as manager of Casino 25, presenting A Southern Romance to well pleased audience.

**NEWNAN.**—AUDITORIUM (I. N. Orr, mgr.): Chautauqua just closed with series of well enjoyed lectures from Rev. Frank Dixon, Hon. G. A. Gearhart, U. S. Senator Ben Tillman, Prof. W. B. Patten, Hon. John Temple Graves, Ralph Hinchey, and Governor Robert L. Taylor; good business and well pleased.

#### IDAHO.

**BOISE CITY.**—RIVERSIDE PARK THEATRE (John Fischer, mgr.): Margarita Fischer co. July 18-22 in high class vaudeville. Same co. in Lehigh Park 23; good house; pleased. Last appearance in Boise 24. Riverside Park will reopen 1 with the Dixie Summer Carnival.

#### ILLINOIS.

**CLINTON.**—RENNICK OPERA HOUSE (Wasson and Sabin, mgrs.): Opens to the public 12 with The Holy City. ITEM: Clinton's new theatre, the Rennick, will be as safe as any in Central Illinois when completed. Special fire precautions have been thought of and an asbestos curtain and a new piano are among the features.

**MARSHALL.**—PYTHIAN THEATRE (Rector and Lockard, mgrs.): Season opens with Hooligan's Troubles 8. Gideon's Georgia Camp Meeting Minstrels 19. The Midnight Flyer 26. Maloney's Wedding 31. The new managers, Rector and Lockard, have refurnished and refitted the building throughout.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, mgr.): North Brothers Comedians opened week's engagement July 24 in The Little Princess to large house. Ward and Wade's Minstrels 12.

**KEWANEE.**—McLURE'S OPERA HOUSE (P. D. McLure, mgr.): For his sake July 30. Kersand's Minstrels 6. The Holy City 8. Kennedy Players 15-20.

**PEORIA.**—THE GRAND (Chamberlain, Harrington and Co., mgrs.): Billy Kersand's Minstrels 7.

#### INDIANA.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.): Henderson Stock co. closed two weeks' engagement July 23, playing to packed houses throughout the entire period. Plays: Woman Against Woman, A Daughter's Sacrifice, East Lynne, The Man of

Mystery, The Mystery of Lynwood, In the House of Too Much Trouble, Only a Woman's Heart, Dr. Jekyll and Mr. Hyde, Cheful Liar, The Vendetta, The Littlest Girl, Myrtle-Harder co. 24-26. ITEM: Mr. and Mrs. John Caylor, who have been visiting in this city, joined Two Merry Tramps co. 26.

**HAMMOND.**—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): Her Only Sin opens the house here for the season 14. Under Southern Skies 21. The Missouri Girl 27. Over Niagara Falls 28.

**ANGOLA.**—CROXTON OPERA HOUSE (Raymond Willis, mgr.): Gordon and Bennett in The Royal Slave 15. Angola Dramatic co. in Twist Love and Honor 18.

#### IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark. ITEM: Jack Hoefler has a five years' lease of the Grand Opera House at Dubuque, Ia., and will assume charge of the playhouse September. The Business Men's Association of Cedar Falls will conduct a carnival in August and have engaged the Parker Amusement co. to furnish the attractions. Like Speers, for many years manager of the Odessa Theatre at Marshalltown, but now with the Dicks Ferris forces at Minneapolis, has been visiting at his old Iowa home. The pioneers in Western repertoire business, Mr. and Mrs. William Marble, have been engaged to play leading roles with Elmer and Elliott's production of For Her Sake the coming season. FRANK E. FORSTER.

**CENTERTVILLE.**—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): The Spooners from the Spooner Stock co., of Brooklyn, N. Y., gave an entertainment July 25 for the benefit of the new M. E. Church; greatly pleased packed house. For Her Sake 3. Hickman-Bessy co. 4, 5. ITEM: Mrs. Spooner and the members of her co., who have been visiting here, return to Brooklyn 27.

**CHESTER.**—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Will open with A Thoroughbred Tramp 12. ITEM: The Grand will be under management of F. E. Brunson for ensuing year.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Richard and Pringle's Minstrels July 28.

**SIoux CITY.**—RIVERSIDE PARK (Pavilion Traction Co., mgrs.): American Stock co. continues to draw highly satisfactory business; co. good.

**FAIRFIELD.**—GRAND OPERA HOUSE (Lon Thoma, mgr.): For Her Sake 1. Edison Projectoscope co. 3. Two Little Wives 31.

#### KENTUCKY.

**ASHLAND.**—CLIFFSIDE PARK CASINO (Joseph Gallick, mgr.): Verna May co. opened July 25 for two weeks, presenting A Night in Chinatown to S. O. D. good house. ASHLEY THEATRE (J. C. Newman) has leased this house for the coming season and will open 17 with James Boys in Missouri.

#### LOUISIANA.

**SHREVEPORT.**—PARK THEATRE (Ehrlich Brothers, mgrs.): Parry Sisters July 18-24 in Louisiana. Ways of the World, Tennyson's Dora, Utah, Divorced, East Lynne, Filtration; good attractions; large crowds; S. R. O. three nights. Payton Sisters 25-31.

#### MAINE.

**EASTPORT.**—MEMORIAL OPERA HOUSE (Wilbur A. Shea, mgr.): Katherine Rober Stock co. July 25 opened to S. R. O. in A Soldier of the Empire, with heavy advance sale balance offered. The ambitious manager Shea and Manager Harry King, of the Rober co., will entertain as their guests the local Elks and ladies at the Opera House evening 28, on which occasion a programme of unusual interest will be offered.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): The Royal Wagon Brose July 25. ITEM: The Granger's Daughter, a new opera by R. P. Chase, is again being rehearsed for its first production (Old Home Week) 17-19.

**CALAIS.**—ST. CROIX OPERA HOUSE (Wilbur A. Shea, mgr.): Katherine Rober co. enjoyed excellent business and gave utmost satisfaction July 18-23. Harcourt Comedy co. 1-6.

**MACHIAS.**—PHOENIX OPERA HOUSE (Wilbur A. Shea, mgr.): Jere McAuliffe co. finished good week's business July 23. Garside, Condit and Mack co. 8-13.

**BANGOR.**—CITY HALL OLD TOWN (Woodman and Jordan, mgrs.): Peck's Bad Boy July 28 canceled. Jere McAuliffe co. 1-6. Kelly and Bates 22-24.

#### MASSACHUSETTS.

**NORTH ADAMS.**—VALLEY PARK THEATRE (William P. Meade, mgr.): Meade's Pinks will present July 25-30. Included Danny Simmonds, Raymond Findlay, W. E. Hanley, Nettle Finlay, Lottie Burke, Florence Mack, Mlle. De Lome, and Little Irene. ITEM: Harry L. Lewis, who has appeared in numerous amateur productions, has signed with a musical production in New York. The Richmond and Empire theatres are planning to open during the latter part of August.

**FALL RIVER.**—ACADEMY OF MUSIC (W. F. Nason, mgr.): Nason opens with New Eight Bells co. 19. Woodland Players 21. ITEM: One of the most important changes in the management of the Academy is the appointment of Mr. Nason as resident manager. Starting 17 years ago as promoter, he was several seasons on the road; then business manager, and now finally manager. All wish him success.

**FITCHBURG.**—WALTON PARK THEATRE (W. Sargent, mgr.): Whalom Opera co. in Kismet July 18-23; good business. Queen of the Ballet 25-30 opened to big audiences and was thoroughly enjoyed. The work of Charles Boyle, Frank Fay, and Emma De Weale as the three crooks is commendable. Crystal Slipper 1-6.

**WORCESTER.**—THEATRE (W. A. Drowne, mgr.): The Doll's House July 25-30; crowded houses; excellent production; the performance of Julia Dean as Nora was a decided hit. Pink Dominoes 1-6.

#### MICHIGAN.

**MANISTEE.**—RAMSDELL THEATRE (R. R. Ramsdell, mgr.): Recital by the following hon. artists: Gail Gardner, Marie Pulcher Bigge, Helena Stone, Louise Russell Bybee, July 25; excellent programme; very fashionable audience. A Texas Steer 1. A Royal Slave 2. ORCHARD BEACH CASINO (Charles M. Southwell, mgr.): Rodney Stock co. 17-24; excellent performance; big business. Plays: Colorado. A True Kentuckian, The Ohio Kid, A Bitter Atomism, Michael Strogoff, The Slave of the Alamo, A Royal Prisoner. The Beach Casino is a grand success this season.

**CADILLAC.**—THE CADILLAC (C. E. Russell, mgr.): Rodney Stock co. July 25-30 opened to record breaking business in In Convict's Stripes. Other plays: A Bitter Atomism, Western Romance, A True Kentuckian, Ohio Kid, Michael Strogoff. The Alamo; good co.; audiences pleased.

**ESCANABA.**—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Ladies' Minstrels (local) July 21, 22; large business. Walton-Pyre Stock co. 25-27 failed to appear or notify. Silverman Concert 29. Barnum and Bailey Circus 13.

**SAGINAW.**—RIVERSIDE PARK CASINO (L. W. Richards, mgr.): Robson Opera co. in Mikado July 17-23; good business; good co. Vaudeville, with Bickel and Watson, Terry Elmer and co. Leroy and La Vanlon, the Van Camps, Helen Ogden, 24-30.

**HANCOCK.**—KERRIDGE THEATRE (Ray Kerridge, mgr.): Gankell Stock co. July 17-18; large houses. Walton-Pyre Stock co. 25-27; good houses; all well pleased.

**MARQUETTE.**—OPERA HOUSE (A. F. Koepecke, mgr.): Prine Karl, Esmeralda, A Russian Honeycomb; good co.; business excellent.

**PETOSKEY.**—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Season opens with A Texas Steer

4. A Royal Slave 8. Two Merry Tramps 12. Uncle Josh Sprucey 18. Under Southern Skies 30.

**TRAVERSE CITY.**—STERNBERG'S GRAND OPERA HOUSE (Sternberg Brothers, mgrs.): A Texas Steer 3. A Royal Slave 9. Two Merry Tramps 11. Uncle Josh Sprucey 15.

**OWOSSO.**—MCCURDY PARK CASINO (Don T. Gouffran, mgr.): Columbia Opera co. opened July 25-30 in Girdle-Girdle to a large house; co. good.

#### MINNESOTA.

**OWATONNA.**—METROPOLITAN (Ward and Arthur, lessees; J. W. Rowland, res. mgr.): Season opens 29 with 'Way Out West. ITEM: Frank E. Long and several members of his stock co., including the wailing lady, Ann Sullivan, who have been spending the Summer months at Crookston and Austin, Minn., left latter place last week for Cresco, Ia., to begin rehearsals. Co. will start season with county and State fair date in the interest of Lew Dockstader.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Richard and Pringle's Minstrels July 19; small house; good performance.

**FOXA.**—BROADWAY THEATRE (W. F. Gage, mgr.): Richard and Pringle's Minstrels July 25; good house; co. Dark until Sept.

**WINONA.**—OPERA HOUSE (J. D. F. Burlingame, mgr.): Kennedy Stock co. July 25-30.

#### MISSISSIPPI.

**NATCHEZ.**—BAKER GRAND (Clark and Gardner, mgrs.): Dark. CONCORD PARK (Mike Irwin, mgr.): Bonnard-Price co. July 18, 19; co. and business poor. Otto Krause co. 25-30. ITEM: Very probably a stock co. will be organized to finish the season at Concord Park.

**BROOKHAVEN.**—HEUCK'S OPERA HOUSE (C. Hook, mgr.): Boston Ideal Opera co. July 18-23; excellent co.; business fair. The Mascot, The Mikado, The Chimes of Normandy, Girdle-Girdle, Said Pasha, The Pirates of Penzance.

**WATER VALLEY.**—THEATRIUM (Robinson and Starke, mgrs.): Boston Ideal Opera co. opened July 25-30 in La Mascotte, Said Pasha, Mikado; good attendance; audience pleased.

#### MISSOURI.

**JOPLIN.**—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Hazel Kirke July 19, under direction of Emmett and J. C. King (benefit Catholic Church); pleased large audience. ITEM: House opened 7. Emmett King and his brother, J. C. King, left for New York city 25. George D. Carter, of Stater's co., is spending his vacation in this city.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Preliminary season opens with Angel's Comedians 8-14. What Women Will Do 15. The Convict's Daughter 23.

#### NEW HAMPSHIRE.

**BERLIN.**—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Lorne Elwyn co. July 25-30 opened to packed house with Crossroads of Crime. Gladys Grey and Lorne Elwyn in leading roles were enthusiastically received; entire co. met with great favor, specialties being best seen here for years. Other plays: A Cavalier of France, The Gambler, The Fatal Likeness, Resurrection, Jesse James, Cinderella.

**DOVER.**—CENTRAL PARK (Walter Phillips, mgr.): California Minstrels July 18-23 pleased good business. The Trolley Party 25-30.

#### NEW JERSEY.

**TRENTON.**—STATE STREET THEATRE (I. C. Mishler, mgr.): This house will open for the season 11, when Blainey's More To Be Filled Than Scorned will be the attraction. ITEM: Taylor's will probably open 15, but the attraction has not been decided upon, several being under consideration. A. H. Simonds, who managed Taylor Opera House for over six years, severed his connection here 1. During his term the house was the most successful in its history and he gave the best line of attractions Trenton ever had. Mr. Mishler closed a contract with Frank B. Shalton, of Reading, Pa., to manage the State Street Theatre. Charles Stevenson, who managed the stage of Taylor's for a number of years past so successfully, has signed with Mr. Mishler for the State Street in the same capacity. James Gamble goes with the Corse-Coyton Comedy co. again in the coming season. He joins the co. 15 at Springfield, Mass.

**ATLANTIC CITY.**—YOUNG'S PIER THEATRE (James A. Willard, mgr.): Why Smith Left Home July 25-30; co. and business fair. Sky Farm 1-5. 'Way Down East 7-12. Under Southern Skies 14-19. YOUNG'S PIER MUSIC HALL (James A. Willard, mgr.): The Bostonians in The Queen of Laughter 18-23; co. and business fair. Dockstader's Minstrels 25-30; co. fair; capacity business. Foxy Grandpa 1-5. Girls Will Be Girls 7-12. Williams and Walker 14-19. SAVOY THEATRE (Huntley and Mosle, mgrs.): Cumberland '61 25-30; good business. Fauchon 1-6.

**ASBURY PARK.**—ASBURY CASINO (Harry Snow, mgr.): Arthur Pryor's excellent concert band July 23, 24, with Lillian Blauvelt, soprano, filled house both nights. Mr. Pryor's own composition, Jersey Shore, receiving six to eight encores at each concert. His band is the finest that ever played in Asbury Park. Black Patti opens her season 29. ARCADE (Harry Snow, mgr.): John S. Duss with his orchestra 1-5. HOLLAND GOULD SOLAH miller, owner; Madame Flower 2-4. San Toy 5, 6. Factory Girl 8.

#### NEW YORK.

**ELMHURST.**—ROBICK'S GLEN THEATRE (Herbert Selinger, mgr.): The Manhattan Opera co. secured a distinct triumph in Said Pasha July 25-30, the tuncful opera being given with a wealth of scenic effects and elaborate costuming; capacity business. Comedians Herbert Selinger and Harry Hawk were even better than usual in the respective roles of Nockey and Hadad. Francis Carrier made an excellent Hassan Bey. Henry Taylor a pleasing Terano. Estelle Ward a bewitching Serena. Odette Bordeaux a beautiful Alti. Helene Salinger, a foreign girl, Gail Solah, Frank McGirr, Leroy Baker and Harry Hemenway, new to Lorick's casts, were well received, and hits were also made by Lotta Cannon and Marjory Race. Lorraine 1-6. ITEM: James Hovey Collins has been made Treasurer at Lorick's. At a day's notice, Lotta Cannon, formerly of Frank Daniels' co., assumed the difficult role of Halah Solah in the Manhattan Opera co.'s production of Said Pasha 26 and made an emphatic hit. Helene Salinger, of the Manhattan Opera co., has signed with The Sultan of Sulu for next season. Dan Ouilman, of this city, and "Jimmy" Wall, of Cleveland, O., have dissolved the partnership, under which they have conducted the Ouilman and Wall Imperial Minstrels for the past two seasons. Wall has joined Haverly's Minstrels, while Ouilman will be at the head of the Dan Ouilman and Wall Minstrels. Haverly and Hovey Collins have secured the general management of Clark and Gardner, of Natchez, Miss. A. H. Gardner, of that firm has been in this city for several days closing negotiations.

J. MAXWELL BEERS.

**ROCHESTER.**—NATIONAL THEATRE (Max Hule, mgr.): Business first-class July 25-30 with Minstrel Nell as the attraction. The stock co., with Jessie Bonafille in the title-role, handled their respective characters exceedingly well and merited the applause they received. The play was handsomely staged, and was a success in every particular. Miss Hobbs 1-6. COOK OPERA HOUSE (W. B. McCallum, mgr.): The Shaughaun was presented to large audiences 25-30. The stock co. headed by Bert Lottel and Adora Andrews gave a delightful performance of this rollicking drama, and the audiences were greatly pleased at the good work of David Hartford, Tommy Shearer, Peter Lang, Harold Mordant, Charles Carter, Adeline Roff, to R. H. Gaffney, and Maribel Seymour. The Ironmaster 1-6.

**ALBANY.**—HARMANUS BLECKER HALL (H. R. Jacobs, mgr.): The season will reopen 1 with Dockstader's Minstrels, followed by Edna Wallace Hopper

and vaudeville co. 9. PROCTOR'S (P. F. Proctor, mgr.): Howard Graham, res. mgr.; When this house opens 1 the patrons will see a terrace flooring with marble mosaic border in the lobbies, and the plush covered chairs replaced by those upholstered in red leather and pitched so as to give a clear view of the stage. The opening performance will be A Bachelor's Romance, in which the following will appear: Beatrice Morgan, Bessie Barriscale, Lydia Knott, Bessie Lesina, Ada Wild, Walter Walker, Sumner Gard, Albert Lawson, E. Soldene Powell, James W. Castle, Charles CHARLES N. PHILLIPS.

**SYRACUSE.**—VALLEY THEATRE (H. S. Daniels, mgr.): The opera co. was very successful in Fra Diavolo July 25-30 and had good patronage. Ben Lodge has replaced William Corliss as principal comedian. ITEM: The Wicketing season opens early in August with Lew Dockstader's Minstrels. Forepaugh and Sells Brothers' Circus shows 15. Maclyn Arbuckle spent the day with friends here 26 en route to St. Louis. Late Frohman leaves 30 to begin rehearsals as Pastorius with the West Wizard of Oz.

**SCHENECTADY.**—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The season will open with Dockstader's Big Minstrel co. 2. Joe Welch in The Peddler 6. Bennett and Moulton co. 8-13. ITEM: During the Summer, Manager Benedict had the Van Curler beautifully redecorated, and with new carpets and draperies, the house presents an attractive appearance. Lithgow, of Troy, has excellently decorated the decorations. John A. Shean has been here the past week in the interest of Lew Dockstader. GEORGE C. MOON.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, mgr.): Season opens with Dockstader's Minstrels 4. ITEM: The bookings of this house will be controlled by M. Reis during the coming season, arrangement to that effect having been made 6. Manager E. B. Sweet tendered his resignation on 7 after a continuous service of over thirty-three years, having been connected with the house since it was first opened in 1899. During his long term of service he booked all the great actors, actresses and singers of the past thirty years, and was probably the oldest and most widely known one-night stand manager in the country. During his tenure of the house a serious accident has never occurred during a performance. His many friends, both in and out of the profession, extend their best wishes for his continued success in whatever branch of business he may take up in the future. An innovation this season will be the placing of a woman ticket seller in the box-office.

**SARATOGA SPRINGS.**—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Edna Mayo co., who were to open this house 8, canceled on account of the serious illness of Miss Mayo, and the opening attraction will be Wizard of Oz 12. Emma Bunting 15-20 (except 18, when Black Patti makes her annual visit). CONVENTION HALL (A. P. Knapp, mgr.): Lew Dockstader 1. Harris Vandeville 8. ITEM: J. Frank Head, manager of Grand Opera House and the Auditorium at Hot Springs, Ark., is in town, the guest of Lawrence J. Rhinold.

**TROY.**—LYCEUM THEATRE (Burns Gilliam, mgr.): Montmorency Snow Stock co. in My Friend Japan amused and delighted big audiences July 21-23. For the week of 26-30 The Shadow Behind the Throne is drawing capacity houses and giving the best of satisfaction. This play was produced in England under the title of The Mandarin and is a comedy by De Cordova. It is a very strong play. Rip Van Winkle 1-6.

**NIAGARA FALLS.**—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Chicago Stock co., eight weeks' engagement, beginning July 18. Parsa Priest 18-21. Only a Man 21-24. The Resurrection 25-28; well pleased audience every night; packed houses. Dewey, the Hero of Manila, 28-31.

**PEEKSKILL.**—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Season opens with colored musical comedy, Queen of the Jungles, 8. ITEM: Business at Electric and Shady Lake parks has suffered much from the wet weather. The vaudeville attractions are nevertheless very good.

**UTICA.**—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Majestic Stock co. continues to draw large audiences. Quena July 25-27. My Friend from India 28-30.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, mgr.): Woodland Players July 22, 23, in As You Like It, drew and pleased nicely. Also presented in Washington Park 21. Haverly's Minstrels 16.

**MALONE.**—OPERA HOUSE (H. A. Putman, mgr.): Maude Hillman co. July 25-30; good Summer houses; fine co. Crandall's Vaudeville Circus (under canvas) 1-4.

**NEWARK.**—SIERMAN OPERA HOUSE (N. C. Sherman, mgr.): Weber and Fields' Holly Tolly Oct. 13.

**NEW ROCHELLE.**—THEATRE (D. F. O'Connor, mgr.): Queen of the Jungle 1. Modern Viking 8. West's Minstrels 22.

**PORT JERVIS.**—CASINO THEATRE (O. S. Hathaway, mgr.): W. A. Kadel, res. mgr.; Black Patti Troubadours will open season 2.

#### NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, mgr.): Roscoe and Holland's Minstrels July 13; fair house; good performance. Gentry Brothers' Dog and Pony Show; first-class business; performance very good. Boggar Prince Comical Opera co. 18-23; performances quite good. Small house.

**MANDAN.**—OPERA HOUSE (Kennedy, mgr.): Pastoral Play July 23. Hughes Musical co. 29. Metropolitan Specialty co. 30. Gorton's Minstrels 11. A Texas Steer 17.

#### NORTH CAROLINA.

**RALEIGH.**—PULLEN AUDITORIUM: Musical Festival July 28, 29; excellent concerts; big and well pleased audiences.

#### OHIO.

**URBANA.**—MARKET SQUARE THEATRE (Frank McAdams, mgr.): The Myrtle-Harder co. will open their season 9. The following people have arrived for rehearsal: Eugene Hall (manager), Albert Roy, George King, Charlotte Sisters, Johnnie Myles, Russell and Norton, C. Walcott Russell, W. M. Sheldon, Barron Le Page, George L. Flint, Joseph Kelley, Charles Curtis, Charles Venner, F. E. Blanchard, and Little Dorrit. ITEM: Billie S. Clifford, the comedian, dropped in from St. Louis to New York to see his folks and look over his new Clifford theatre, the walls of which are about finished. The carpenters' work will be crowded. Will Newton, musician, is home from his season with a river boat show, which closed. Elmer Parrott, the cornet player, is home from Chicago for a visit with his



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## THE LONDON STAGE.

An Appreciation of Wilson Barrett—A Fletcher Play Revived—Plans of Players—Gossip.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,  
TRAPALGAR HOUSE, GREEN STREET, LEICESTER  
SQUARE, W. C.

LONDON, July 23.

This has been a sad and sorrowful week in theatrical and variety circles, for death has suddenly and in each case unexpectedly struck down three enormously popular favorites. The



ARTHUR ROBERTS.

most important of the three is my dear old friend, Wilson Barrett, the brightest, bravest, most benevolent of men that ever graced the theatrical profession, which is (thank God!) full of benevolent hearts. Poor Barrett had had a severe illness a few months ago during his South African tour, but he had a physique of steel, and he seemed to have quite recovered from that attack. He had been acting several plays per week (as was his wont), and writing plays in the day time—as also was his wont—until a week or two ago. Then he started resting, and I went to see him at the Hotel Cecil, when he read to me his new play, *Lucky Durham*, concerning Sir Charles Wyndham's denunciation of which, as being, in his opinion, like the late James Albery's adaptation, *The Crisis*. I fully informed MIRROR readers at the time. My own opinion was that Wyndham's assertion was ill-founded and that poor Barrett's marriage problem drama was a far nobler work, as well as being in nearly every respect totally different. I allude to this matter again, because Wilson Barrett was, up to a few days ago, busy arranging for a London production of *Lucky Durham*, to start in September at the Comedy, where it would I believe (as he firmly believed), have proved a money winner.

Poor W. B., as we mostly called him, had felt a little run down a few days ago, but he was as alert, as cheery, as optimistic and as richly unselfish as he had ever been in all the many years it was my privilege to know and to honor him. For to know "Bill" Barrett was to love and honor him—nay, he was a man to reverence, so noble hearted, so free from all professional jealousy, so helpful of poor strugglers, so succoring to the distressed and suffering was he. A list, even of the known charitable acts of my dear dead friend would alone fill pages.

It is an interesting matter of theatrical history that Wilson Barrett produced his greatest success, *The Sign of the Cross*. Like many others, I hold that the production of this stirring religious drama marked an epoch in stage affairs. Undoubtedly it drew to the theatre thousands of earnest people, who had never been near a theatre before. In short, melodramatic, as its tragedy often was, I regard it as a play that did an immense amount of good, and I say this in spite of the fact that my brother critic, William Archer, loftily and sneeringly described it as "A Salvation Army pantomime."

Wilson Barrett was, of course, not a great actor. He was not up to the higher flights, as his *Hamlet*, and *Othello* clearly proved, and it was because he would at times run these pieces that he dropped so much of the money that he deservedly won by melodrama—in which line he certainly stood at the top of the tree. By his death the stage he loved so devotedly has lost a strenuous and pure-minded worker. Worse than that, his untimely end deprives large numbers of the poor, the struggling, and the otherwise friendless, of a helper full to the brim of God's given charity. May he rest in peace.

Another of three struck down at but a few days' notice was Herbert Campbell, who throughout each year, amused countless music hall goers by his broad and breezy comic songs, and who every Christmas time for the last two and twenty years was the comrade of his old friend, droll, little Dan Leno, in Drury Lane pantomimes. I had a letter from poor old Herbert a few days ago, and it was as cheery as any I have ever had from him. Just after that he slipped from his brougham while going around to do his variety turns, and in a very little while poor Campbell, though a steady and quiet living fellow, died of blood poisoning and apoplectic seizure. He was just turned sixty, and it is only a little while ago

that he told me he meant to retire soon to enjoy in quietness the money he had so carefully saved out of his pretty fat salaries, and out of his investments in music hall and other property. He, too, was a generous hearted man ever ready to assist those fallen by the way. His death is widely lamented, and I fear it will terribly upset his fellow-worker, Dan Leno, who is twenty years younger. Poor Herbert was very, very kind and helpful to poor little Dan when he appeared in the last Drury Lane pantomime after his severe illness.

The other favorite who has passed away this week is Arthur Lloyd, who for forty-three years had delighted music hall goers by his excellent singing of some of the best songs of his period; most of them written and composed by himself. Old habitués of the London "halls" of the early sixties and seventies, will, like me, remember with many a grateful smile Arthur Lloyd's singing of such old-time popular ditties as "Not for Joe," "Immensikoff," "The Dark Girl Dressed in Blue," "Sering-apatam-Fam-Fam," and "Down at Tanner Fens." Lloyd, who was the scion of an old and much honored Scotch theatrical family, kept his comic singing up till a week or two ago. He married some years ago the sweet little music hall singer, Katty King, daughter of the old-time tragedian, T. C. King, who had a voice of thunder. Katty King died a few years back, and this very week her young and clever son, Arthur King Lloyd, lost his own wife, by sudden death. Yes, truly, as I said, it has been a sad and sorrowful week. But now, thank heaven! we may turn a while to far less mournful matters.

The two play producing events of the week have been of a quaint and curious kind—namely, the revival on Monday after nearly two hundred years' neglect of John Fletcher's Jacobean comedy, *The Wild Goose Chase*, and the revival of W. S. Gilbert's twelve-year-old Hamlet travesty, entitled *Rosencrantz and Guildenstern*, at a charity matinee at the Garrick, of which theatre, let me tell you, the great Gilbert is landlord.

*The Wild Goose Chase* is a merry and a light comedy somewhat of the style which the now Sir Charles Wyndham made popular at the Criterion over two hundred and fifty years after Fletcher's play was first produced, which was in 1621. But, sooth to say, Fletcher's play is not really worthy of that great partner of the Beaumont and Fletcher firm, and its farcical episodes, showing a presumably sensible heroine pursuing an all but brainless gallant, but did not pan out any too well, although there was some very good acting in the piece, especially by Margaret Soldi as the chaser (of course, I do not use that word in its American continuous variety show sense), and by E. Ross Shore as the chased wild goose, Mirabel by name. Far better would it have been, methinks, to have revived the strong comedy which the ill-fated young George Farquhar made out of *The Wild Goose Chase* in the time of Queen Anne, since deceased. Old drama students will remember that this play of Farquhar's—namely, *The Inconstant*, or *the Way to Win Him*, has a very powerful last act, wherein Onana, disguised as a page boy, ingeniously rescued the hitherto foolish, but now somewhat repentant Mirabel from the murderous machinations of four bravos set on by a Lady of Pleasure (as the saying is), who had lured that wayward hero into her toils. Whereas, the end of the Fletcher play is like the tag of honest Iago's impromptu verses, lame and impotent.

It may be that the weather somewhat interfered with our proper enjoyment of *The Wild Goose Chase*, for it was played in the lovely Botanic Gardens in Regent's Park, and after a terribly hot day the temperature suddenly fell as we took our seats, and we all sat, nerve shivering and teeth chattering. Happily, no one can say of the English climate that it is monotonous.

The performance of the great Gilbert's *Rosencrantz and Guildenstern* was droll in the extreme. It was played by amateur actors of a kind distinguished in other professions. Thus, Gilbert himself (made up beyond recognition) enacted the guilty King Claudius; the majestic Lady Colin Campbell was a quaintly haughty Queen Gertrude; Leo Trevor was a fine *Rosencrantz* (Hamlet's rival in play-writing); that brilliant playwright, Madeleine Lucette Ryley was a truly humorous Ophelia, and Sir Frank Burnand (editor of *Punch*) was a funny courtier who was drolly lectured on the limitations of humor by the clever novelist and playwright, Clo Graves, and Captain Robert Marshall, author of the great success now in London—namely, *The Duke of Killiecrankie*, at the Criterion—was a fine, fat Hamlet. His Moody Dave was indeed even fuller of adipose deposit than even W. Shakespeare's text warrants. Altogether it was a most side-splitting aftermath. The Gilbert-Shakespeare travesty was followed by the first-named William's recently written absurdity, *The Fairy's Dilemma*, which finished its present run last night, when Arthur Bourchier closed the Garrick. He will reopen it some five weeks hence with a new play by Henry Arthur Jones.

Two other West End theatres also closed last night—namely, the Comedy and the Imperial. What will happen at the first named house, now that poor Wilson Barrett is dead, has not, of course, yet been settled. I shall not be surprised, however, if Olga Nethersole should select that house for her sometime promised production of *Dedale*, which has been adapted for her by W. L. Courtney, the literary (and sometimes the dramatic) critic of the *Daily Telegraph*.

Louis Waller will reopen the Imperial with a revival of Miss Elizabeth's Prisoner, after

which he will produce *The Master of the King's Company*. The recent comedy tenants, Julia Neilson and Fred Terry, will anon go a-touring with their success, Sunday, and on their return to London they will, they have just assured me, produce a new Anglo-French drama entitled *The Scarlet Pimpernel*.

Arthur Roberts, whose counterfeit presentment is seen at the head of this letter, is one of England's most favorite drolls. He started his professional career in the London music halls nearly thirty years ago, achieving his first success in a strange ditty with the refrain, "If I was Only Long Enough a Soldier I Would Be!" After a few years in the then mostly "pot horsey" halls, Roberts formed what is called in England the "regular" state—meaning the dramatic portion thereof. During his theatrical career, the eccentric Arthur "created" (as actors love to say) many parts, perhaps his most celebrated being the quaint little corporal in *The Old Guard* (words by H. B. Farnie, music by Planquette); Lancelot the Lovely, in *Richard Henry's* burlesque of the same name; Gentleman Joe, by Basil Hood and Walter Slaughter; Captain Coddington, in *In Town*, and quite a Fregoli like group of characters in *H. M. S. Irresponsible*, by a new writer named Frank Cornish. A few months ago Roberts took up G. P. Huntley's part in *The School Girl*, in which Edna May played the heroine. During this engagement, he also enacted the bad, bold Zakkuri in *A Darling of the Gods* travesty. A few weeks ago this quaint grotesque reverted to the variety stage, making a great success in song and sketch at the Veteran Charles Morton's splendid amusement temple, the Palace Theatre. I have often urged Roberts to visit America, where, I think, he would meet with a cordial reception. He, however, always seems to think that his method is too "Cockney" for the American stage. He certainly is one of the funniest actors on the English stage, and a fellow of infinite jest.

Before closing I should like to be permitted to contradict your colored citizens, Williams and Walker; that is, if they have been correctly reported in certain more or less irresponsible American journals. In those reports I read that Williams and Walker declare that their reception in London was cool and that they found it difficult to extract a laugh. I hereby declare to you that night after night, for months together, these dark skinned drolls and the "whole strength of the company" (as old fashioned playbills say) were applauded to the echo; greeted with hearty laughter in the proper places and indeed petted to the extreme.

When I read the American interviews I have indicated, I felt that I could even dare to paraphrase a certain remark of poor old King Lear's and say, "Ingratitude, thou King Lear's and say, 'Ingratitude, thou thou show'st thee in a (Negro) than the sea monster.'"

Please excuse this ebullition in such weather. GAWAIN.

## BOOKS AND MAGAZINES.

"The Legends of Parsifal," by Mary Hanford Ford (H. M. Caldwell Company, Boston and New York, publishers), is a charming birthday and holiday gift book. Its cover is a nun-like gray, and on the cover, in old gold and deep red, is stamped the Holy Grail, or chalice. In its 102 beautifully printed pages Miss Ford has told the story of the sacred cup. She begins her work with a fine description of Wagner's masterpiece, and then takes up the work of his predecessors on the grail legends back to the time that Joseph took the divine cup from the table after the Last Supper and hid it in his mantle, to afterwards hold it beneath the cross to catch the sacred blood of Christ as it flowed from his wounds; and how he kept it for forty years in prison. It is all beautifully told, and should be an especial delight to children. The one criticism to be ventured is that the author is too prodigal with exclamation points.

In the first issue of the *Fifth Avenue Magazine*, to be published in August, there will be verses by Fay Templeton, illustrated, in color. Miss Templeton is to also contribute a series of articles dealing with her life for twenty years on the stage.

"The Diary of a Musician," "edited" by Dolores M. Bacon and published by Henry Holt and Company, New York, is the latest addition to the soul revelation style of literature that of recent years has been extraordinarily popular. We have had the "confessions" of all sorts and conditions of people—most of whom had nothing worth while to confess. The "editor" of "The Diary of a Musician" is, however, far more interesting than the majority of her sister confessionalists, because she has presented a seemingly real personality, as clear cut as a cameo, and she makes the reader feel keenly sympathetic with a character altogether unlike the common run of humanity. The "musician" in the case is so very like Kubelik that one cannot help but associate every line in the Diary with that brilliant young violinist. The rousing of public interest by means of this sort is one of the very best in the publisher's bag of tricks at the present time. But whether the diarist is really Kubelik or some other prodigy is of small consequence. The fact is that the Diary is interesting. It tells the story of a wistful, pathetic little peasant who, after much suffering, goes to Prague to study music and is presently "discovered" as a "marvel." He rises almost instantly to exaggerated popularity and is sought after by emotional women wherever he appears. His adventures are largely amorous, and in the recital of them there is a deal of sharp comment and satirical comment.

Clara Morris contributes to *The Theatre Magazine* for August an interesting article on "The Drama as an Educator." The actress insists that the higher drama is ennobling and uplifting, and educates both the ignorant and the educated. Henry Tyrrell gives an account of the "Makers of Melodrama." The methods they use to appeal to their special audiences are humorously

described. Ada Patterson contributes her usual readable interview, the subject this month being Mabel Taliaferro, the seventeen-year-old actress who is the youngest player in American theatre with leading roles. Montrose J. Moses gives an account of a strange interview he has had with Shakespeare, and W. S. Hunt tells of an almost forgotten shrine of the American Drama—the grave of William Dunlap, dramatist and historian. Wells Hawks continues his instructive papers on "How Theatres Are Managed," and Dr. Judd writes reminiscently of the early struggles of Emma Abbott. A timely article on the "National Drama of Russia" is contributed by Bernard Gorin. The joys of Luna Park are shown in a full page of pictures, and another pictorial feature shows the recent open-air performances of the Shakespeare plays at Newport. Other pictures in this excellent number include full page plates of Mrs. Gilbert, Nance O'Neill, Fay Templeton, and Nanette Comstock. George Arliss, G. Bernard Shaw, Madame Schumann Heineck, Elizabeth Lea, Ethel Johnson, Alice Dovey, Margaret Illington, Mamie Ryan, Grace Rauworth, Ruby Bridges, Una-Abell Brinker, Emily Stevens, Nella Bergen, and scenes from *The Sho-Gun*, *Woodland*, *Parsifal*, etc.

"That Sandhiller," a novel by Malvina Sarah Waring, is among the recent publications of the Neale Publishing Company, of New York and Washington. It is a romance of the South before the Civil War, and though written in the old, high-flown sentimental fashion it possesses strength and unfolds an interesting plot.

The August *Critic* (G. P. Putnam's Sons) contains, among its many interesting features, *Two Views of D'Annunzio: The Man*, by Carlo de Fornaro, and *The Dramatist*, by Raffaele Simboli, illustrated, with pictures of D'Annunzio on horseback, Signora Duse's garden, D'Annunzio's garden and dogs, and a view of Albano, where D'Annunzio is to build his marble theatre. Frances Aymar Matthews has in this number an earnest appeal, in verse, for the banishment of the wanton from the stage—the perpetual exiling of vice from, and the welcoming of virtue to, the theatre. O. H. Dunbar reviews G. B. Shaw's *Man and Superman*, and—horrors!—speaks of it as "this so-called play." Claude Bragdon writes about Maeterlinck and likens his genius to that of Emerson and Thoreau.

## ENGAGEMENTS.

Paul Terhune, for the role of Oswald Alving, by Sanford Dodge, in his forthcoming production of Ibsen's *Ghosts*.

Franklin Ritchie, as leading man at the Castle Square Theatre, Boston, for four weeks commencing Aug. 8.

Sallie Randall has retired from vaudeville to accept the leading part in *The Runaways*.

Thomas Phillips, as stage-manager of *Mother Goose*. He has patented a new horse-racing device for stage purposes.

Alfred Latell, for the Cat in Yale's *Devil's Auction*.

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## T. G. GRAU—NOTICE.

I hereby cancel the date for week of Sept. 12th which you hold at the Lyric Theatre, Washington, Pa.  
D. B. FORREST, Lessee and Manager.

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Society of Alumni of the  
American Academy of Dramatic Arts.

**E. WALES WINTER, Manager, Suite 11, Phone 2791-38.**

## DATES AHEAD

Managers and agents of traveling companies and all respondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES

A CHILD OF THE SLUMS (F. E. Johnson, mgr.): New York city, July 30-Aug. 8, Baltimore, Md., 13, Camden, N. J., 15-17, Wilmington, Del., 18-20, Elizabeth, N. J., 22-24, Reading, Pa., 25-27.  
A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Chicago, Ill., Aug. 7-20, Joliet 21, Des Moines, Ia., 22-24, St. Paul, Minn., 25-27.  
A LITTLE OUTCAST (Geo. E. Gill, mgr.): Chicago, Ill., Aug. 7-27.  
A RABBIT'S FOOT: Dalton, Ga., Aug. 2, Cleveland, Ohio, 3, Chattanooga 4, Tallahassee 5, McMinnville 6.  
A ROYAL SLAVE (Northern): Gordon and Bennett, mgrs.: Manistee, Mich., Aug. 2, Frankfort 3, East Jordan 4, Boyne City 5, Charlevoix 6, Petoskey 7, Traverse City 8, Mackinac Island 9, Thompsonville 10, Big Rapids 11, Mt. Pleasant 12.  
A ROYAL SLAVE (Southern): Gordon and Bennett, mgrs.: Litchfield, Mich., Aug. 2, Union City 3, Three Rivers 4, Constantine 5, Hastings 6.  
A LITTLE SLAVE (M. Rice, mgr.): Big Rapids, Mich., Aug. 2, Traverse City 3, Petoskey 4, Sault Ste. Marie 5, Marquette 6, Ishpeming 7, Calumet 8, Hancock 9, Ashland 10, West Superior 11, Duluth, Minn., 12, Mangan, N. D., 13.  
BARRYMORE: ETHEL (Charles Frohman, mgr.): Oakland, Cal., Aug. 2, 3.  
BAILES, BLANCHET: St. Louis, Mo., July 31-Indefinite.  
BUSTER BROWN (Broadhurst and Currie, mgrs.): Chicago, Ill., July 24-Aug. 27.  
FOR HER SAKE: Albia, Ia., Aug. 2, Centerville 3, Osceola 4, Red Oak 5, Glenwood 6, Blair, Neb., 8, Dennison 9, Walnut 10, Albia 11, Albia 12, Albia 13, Frawley, Daniel: Albia, British India, Aug. 1-Sept. 20.  
HALL, HOWARD: Boston, Mass., Aug. 6-13, Providence, R. I., 15-20.  
IN OLD KENTUCKY: St. Paul, Minn., Aug. 1.  
BOYS IN MISSOURI (Eastern): Frank Gazzo, mgr.: South Haven, Mich., Aug. 2, Charlotte 3, Tule Creek 4, Coldwater 5, Lansing 6, Saginaw 7, Fort Wayne, Ind., 11, Danville, Ill., 12, Terra Haute, Ind., 13.  
MALLORY, CLIFTON: Jersey Shore, Pa., Aug. 3, 4, MILLER, HENRY: San Francisco, Cal., July 25-Indefinite.  
MORRIS, LILLIAN (Decker and Veronee, mgrs.): Indianapolis, Ind., Aug. 1-3, Columbus, O., 11-13, Louisville, Ky., 15-20.  
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Chicago, Ill., July 11-Indefinite.  
NEW EIGHT: Boston, Mass., Aug. 19.  
PRETTY PEGGY (Arthur C. Aleton and J. Emmett Baxter, mgrs.): Newburgh, N. Y., Aug. 15, Youngstown, O., 17, Alton, Ill., 20, St. Louis, Mo., 21-27.  
NEILL, JAMES: St. Paul, Minn., mgr.: San Francisco, Cal., July 4-Indefinite.  
OLCOTT, CHANCEY: St. Paul, Minn., Aug. 28.  
OLD ARKANSAS (Fred Raymond): Sycamore, Ill., Aug. 31.  
ON THE BRIDGE AT MIDNIGHT (Eastern): Frank Gazzo, mgr.: Chicago, Ill., July 31-Aug. 20, Peoria 21, Bloomington 22, Kewanee 23, Burlington, Ia., 24.  
ON THE BRIDGE AT MIDNIGHT (Western): Frank Gazzo, mgr.: West Superior, Wis., Aug. 4, 5, Duluth, Minn., 6, Brainerd 7, Brainerd 8, Crookston 9, Grand Forks, N. D., 10, Grafton 11, Winnipeg 12, Fargo, N. D., 15.  
QUEEN OF THE JUNGLES (Weber and Collins, mgrs.): Ashbury Park, N. J., Aug. 2-5, Monticello, N. Y., 6, Peekskill 8, Liberty 10, Ellenville 11, Catskill 12, Newburg 13.  
TEN NIGHTS IN A BAR ROOM: Superior, Neb., Aug. 2, Oak 3, Davenport, Ia., 4, Stickley, Kan., 5, Geneva 6.  
THE CURSE OF DRINK (Marlborough Hardy, mgr.): Cleveland, O., Aug. 1-6, Detroit, Mich., 7-12.  
THE ETERNAL CITY: New York city, Aug. 4-Indefinite.  
THE FORBIDDEN LAND: Chicago, Ill., July 17-Indefinite.  
THE HOLY CITY (Eastern): Gordon and Bennett, mgrs.: Beloit, Wis., Aug. 2, Woodstock, Ill., 3, Marengo 4, Belvidere 5, Rockford 6, Portage, Wis., 8, Stevens Point 9, Warsaw 10, Marshfield 11, Rhineland 12, Ashland 13, Ironwood 15.  
THE HOLY CITY (Western): Gordon and Bennett, mgrs.: Springfield, Ill., Aug. 4, Lincoln 5, Bloomington 6, Pekin 7, Pontiac 8, Princeton 9, Dixon 10, Freeport 11, Kewanee 12, Danville 13, La Salle 15, Racine, Wis., 16, Elkhorn 17, Lake Geneva 18, Baraboo 19, Madison 20.  
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Altoona, Pa., Aug. 4, 5, Johnstown 6, Pittsburgh 8-13, Washington, D. C., 15-20.  
THE LITTLE PRINCESS: Asbury Park, N. J., Aug. 22.  
THE MISSOURI GIRL (Eastern): Fred Raymond, mgr.: Belvidere, Ill., Aug. 20.  
THE MISSOURI GIRL (Western): Fred Raymond, mgr.: Harard, Ill., Aug. 20.  
THE PEDDLER: Schenectady, N. Y., Aug. 6.  
TWO LITTLE SAILOR BOYS: New York city, Aug. 20-27.  
TWO MERRY TRAMPS: Ludington, Mich., Aug. 8.  
UNCLE TOM'S CABIN (Stetson's): Eastern: Geo. Peck, mgr.: Rockville Centre, N. Y., Aug. 2, Freeport 3, Amityville 4, Babylon 5.  
UNCLE TOM'S CABIN (Stetson's): Western: Wm. Kibbe, mgr.: Harbor Springs, Mich., Aug. 2, Mancelona 3, Kalkaska 4, Cadillac 5, Mount Pleasant 6.  
WAY DOWN EAST: St. Louis, Mo., July 31-Indefinite.  
UNCLE TOM'S CABIN (Stetson's): Wm. Kibbe, mgr.: Harbor Springs, Mich., Aug. 2, Mancelona 3, Kalkaska 4, Cadillac 5, Mt. Pleasant 6, Ithaca 8, Corunna 9, Howell 10, Northville 11, Plymouth 12, Wayne 13.  
WATERS OF NEW YORK: St. Louis, Mo., Aug. 1-6.  
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Jersey City, N. J., Aug. 27, Washington, D. C., 29-31, Trenton, N. J., 3-7.  
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Frederick, Md., Aug. 18, Hagerstown 19, Cumberland 20, Grafton, W. Va., 22, Parkersburg 24, Charleston 26.  
WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Stamford, Conn., Aug. 23, S. Norwalk 24, Derby 25, Bristol 26, Waterbury 27.  
WILSON, FREDRICK E. (Oliver H. Cotter, mgr.): Abilene, Mich., July 25-Aug. 6, Elkhart, Ind., 8-13, Coldwater, Mich., 15-20.  
STOCK COMPANIES.  
ALBEE: Providence, R. I., April 18-Indefinite.  
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite.  
AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5-Indefinite.  
BAKER THEATRE (George L. Baker, mgr.): Portland, Ore., Aug. 6.  
BALDWIN-MELVILLE: Buffalo, N. Y., Indefinite.  
BALDWIN-MELVILLE: Cleveland, O., Indefinite.  
BATTLE PARK CASINO (T. M. Brown, mgr.): Baton Rouge, La., July 25-Indefinite.  
BELLONS, WALTER: Denver, Col., Indefinite.  
BILLOU THEATRE: Philadelphia, Pa., Indefinite.  
BOWDOIN SQUARE: Boston, Mass., Indefinite.  
BROADWAY: Denver, Col., June 13-Aug. 27.  
BUHLER, RICHARD: Atlantic City, N. J., July 25-Indefinite.  
CASTLE SQUARE: Boston, Mass., Indefinite.  
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite.  
COOK OPERA HOUSE: Rochester, N. Y., April 18-Indefinite.  
DARCY AND SPECKS: Philadelphia, Pa., Aug. 20-Indefinite.  
DOUGLAS BYRON: Portland, Me., July 4-Indefinite.  
ELLICOTT-COURTENAY: Duluth, Minn., July 4-30.  
EMPIRE THEATRE: Columbus, O., Indefinite.  
FAWCETT, GEORGE: St. Paul, Minn., Indefinite.  
FERRIS: Minneapolis, Minn., Indefinite.  
FERRIS: Omaha, Neb., Indefinite.  
GLASSER, VAUGHN: Cleveland, O., March 14-Indefinite.  
GLATTAN AND DE VERNON: San Diego, Cal., Indefinite.  
HAPPY COURT COMEDY: Calais, Me., Aug. 1-6.  
HARRMAN: Montgomery, Ala., July 11-Indefinite.  
HPRZ, R. C.: Cleveland, O., July 18-Indefinite.  
HUNTER-MORE: J. M. Hunter, mgr.: Atlanta, Ga., N. J., Indefinite.  
HYDE PARK: Austin, Tex., May 23-Indefinite.  
KARROIL DOT (V. C. Welsh, mgr.): Providence, R. I., July 4-Aug. 6.

LAKEVIEW: Shelbygan, Wis., May 31-Indefinite.  
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.  
MAGNANESS-WOODRUFF: Huntsville, Ala., May 18-Sept. 1.  
MOORE, OLIVER: Los Angeles, Cal., July 10-Indefinite.  
NATIONAL THEATRE: Rochester, N. Y., Indefinite.  
PAXIANS: Harrisburg, Pa., Indefinite.  
POLE: Bridgeport, Conn., July 4-Indefinite.  
PROCTOR'S FIFTH AVENUE: New York city-Indefinite.  
PROCTOR'S 125TH STREET: New York city-Indefinite.  
SANDORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Jan. 8.  
SHIPLEY, JESSIE: Spokane, Wash., Indefinite.  
SILES, WILL C. STOCK (Gilbert and Sites, mgrs.): Center Square, Pa., July 11-Sept. 10.  
SLOW-MORRIMER: Troy, N. Y., May 23-Indefinite.  
SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10.  
TALHOUSSE: Milwaukee, Wis., July 7-Indefinite.  
VALLAUNTE: Williamsport, Pa., June 8-Indefinite.  
WILLIAMS' BIG STOCK (Willis Bass, mgr.): Seattle, Wash., July 18-Oct. 8.  
WILLIS: Winnipeg, Can., May 31-Indefinite.  
WOODWARD: St. Louis, Mo., July 11-Indefinite.  
KANSAS City, Mo., July 11-Indefinite.

### REPERTOIRE COMPANIES

BENNETT-MOULTON: Schenectady, N. Y., Aug. 8-13.  
BLACKENRIDGE STOCK: Shreveport, La., Aug. 1-7.  
BURR STOCK (Murray and Mackey, mgrs.): Mansfield, O., July 18-Aug. 27.  
CHICAGO STOCK: Niagara Falls, N. Y., July 4-Aug. 27.  
CURRIER, MRS. WILLIAM (Wm. Currier, mgr.): Hamilton, Can., July 12-Indefinite.  
CURTIS DRAMATIC: Belle Fourche, S. D., Aug. 1-3.  
CUTLER AND WILLIAMS STOCK: Winchester, Ind., Aug. 1-6, New Castle 8-13, Lebanon 15-20.  
DALE, MARIE (W. E. Martin, mgr.): Pine Bluff, La., July 25-Aug. 6.  
DE LAOUR AND FIELDS' DRAMATIC: Middletown, Ind., Aug. 1-6.  
DILGER-CORNELL: Olean, N. Y., Aug. 1-6, Smithport, Pa., 8-13, Kane 15-20.  
EDWARDS STOCK: Martinsburg, W. Va., Aug. 8-27.  
EDWARDS COMEDIANS: Richmond, Mo., Aug. 1-6.  
FINKE STOCK (Finke and Stock, mgrs.): St. Johns, Newfoundland, July 25-Aug. 11.  
FRENCH, IRVING (Don A. McMillan, mgr.): Dubuque, Ia., Aug. 1-3, La Crosse, Wis., 4-6.  
GARDNER, CONDIT AND MACK: St. John, Neb., July 25-Aug. 6, Machias, Me., 8-13.  
HENDERSON STOCK: Connersville, Ind., Aug. 1-6.  
HICKMAN DRAMATIC: Ottumwa, Ia., July 18-Aug. 13.  
KELLER STOCK: Nevada, Mo., July 25-Aug. 15.  
KENNEDY PLAYERS (J. R. Shannon, mgr.): Davenport, Ia., Aug. 1-4.  
KENNEDY STOCK (J. R. Shannon, mgr.): Davenport, Ia., Aug. 1-4, Kewanee, Ill., 15-20.  
KINGSLEY-RUSSELL (E. R. Russell, mgr.): Champlain, Ill., July 25-Aug. 11.  
MCADIFFE, JERE: Bangor, Ill., Aug. 1-6.  
MAR, S. JOE: Perth, Can., July 18-Indefinite.  
MARKS, TOM, STOCK: Sault Ste. Marie, Mich., July 25-Aug. 6.  
MASON, LILLIAN: Silverton, Col., Aug. 1-6, Mancos 6-10, Dolores 11-13, Telluride 15-20.  
MAYO, ENID: Saratoga, N. Y., Aug. 8-13.  
MYERS STOCK: Scranton, Pa., Aug. 1-6, Wilkes-Barre 8-13, Scranton 15-20.  
NATIONAL STOCK (Chas. R. Schad, mgr.): Elizabethtown, N. Y., Aug. 1-6.  
NORTH BROTHERS' COMEDIANS: Springfield, Ill., July 31-Aug. 1.  
NORTH BROTHERS' COMEDIANS: Dallas, Tex., July 18-Aug. 6, Pittsburg, Kan., 8-13.  
ORIENTAL: Tannersville, N. Y., July 30-Aug. 2, Hunter 3.  
PAYTON SISTERS (Col. Frank Robertson, mgr.): Mineral Wells, Tex., Aug. 1-13.  
PAIGE, MABEL: Montgomery, Ala., Aug. 2-27.  
PYRE, WALTON STOCK: Appleton, Wis., Aug. 2, 3, Oshkosh 4-6, Fond du Lac 8, 9.  
SPOONER DRAMATIC: Phoenix, Ariz., July 25-Sept. 3.  
STERLING STOCK: Douglass, Kan., Aug. 1-3.  
TAYLOR STOCK (Albert Taylor, mgr.): Denison, Tex., Aug. 1-14.  
VAN DYKE AND EATON (F. Mack, mgr.): Rock Island, Ill., Aug. 1-6, Rockford 8-13.  
WILTON'S COMEDY: Webster, Mass., Aug. 1-6.  
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Escanaba, Mich., Aug. 1-14, Gladstone 15-22.  
WOODLAND PLAYERS: Fall River, Mass., Aug. 21.

### OPERA AND EXTERIOR SCENES

A GIRL FROM DIXIE: Manhattan Beach, N. Y., Aug. 1-6.  
A LITTLE OF EVERYTHING: New York city, June 6-Indefinite.  
BELLE OF NEW YORK: Philadelphia, Pa., July 11-Aug. 13.  
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Port Jervis, N. Y., Aug. 3, Middletown 4, Paterson, N. J., 5, New York city 8-13.  
CHLORON OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 15-Indefinite.  
CHESTER PARK OPERA: Cincinnati, O., June 20-Indefinite.  
FAIRLIEU OPERA: Cleveland, O., Indefinite.  
GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27.  
GLASSER, LULU: Rochester, N. Y., Aug. 25.  
IMPERIAL OPERA: New Orleans, La., July 10-Indefinite.  
LYRIC OPERA: Vicksburg, Miss., July 23-Aug. 6.  
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6-Indefinite.  
NEW YORK OPERA: Montreal, Can., July 4-Indefinite.  
OLYMPIC OPERA: Los Angeles, Cal., Indefinite.  
PARIS BY NIGHT: New York city, July 2-Indefinite.  
PIPE, PAFF, PUFF: New York city, April 2-Indefinite.  
ROGERS BROTHERS: Buffalo, N. Y., Aug. 25-Sept. 3.  
THE ISLE OF SPICE: Boston, Mass., May 9-Aug. 20.  
THE BEGGAR PRINCE: Winnipeg, Manitoba, July 25-Aug. 10.  
THE GIRL FROM KAY'S: New York city, Aug. 22-Indefinite.  
THE MAID AND THE MUMMY: New York city, July 25-Indefinite.  
THE PRINCE OF PILSEN: London, Eng., May 14-Indefinite.  
THE ROYAL CHEF: Chicago, Ill., Indefinite.  
THE SHOGUN: Boston, Mass., Aug. 22-Indefinite.  
THE SILVER SLIPPER: St. John, Can., Sept. 1-3.  
THE WIZARD OF OZ: Saratoga, N. Y., Aug. 12.  
THE YANKEE CONSUL (Henry W. Savage's): Chicago, Ill., Aug. 1-Indefinite.  
TIVOLI: San Francisco, Cal., Indefinite.  
WELLS, DUNNE, HARLAN: Richmond, Va., Aug. 1-6.  
WHALOP OPERA (C. Load, mgr.): Fitchburg, Mass., June 20-Sept. 3.  
WILLS MUSICAL COMEDY: Lancaster, Pa., Aug. 1-8.  
WOODLAND: Boston, Mass., April 25-Aug. 20.  
MINNIE.  
ROOM'S (Fields and Hanson, mgrs.): Middletown, Conn., Aug. 1-6, Meriden 8-13.  
BRYANT AND SAVILLE'S (Gus H. Saville, mgr.): Beaver Falls, Pa., Aug. 1-6.  
DOCKSTADTER'S: Schenectady, N. Y., Aug. 2, Rochester 19.  
FIELDS AND HANSON'S: Middletown, Conn., Aug. 1-6.  
GORTON'S: Crookston, Minn., Aug. 2, Grand Forks, N. D., 3, Winnipeg, Man., 5, 6, Fargo, N. D., 8, Jamestown 9, Maridian 11.  
HAVERLY'S: Pittsburgh, Pa., July 30-Aug. 6, Oswego, N. Y., 19.  
IMPERIAL: Pittsburgh, Pa., Aug. 1-6.  
KERSAND'S, BILLY (C. Jay Smith, mgr.): Rockford, Ill., Aug. 2, Belvidere 3, Dixon 4, Mendota 5, Kewanee 6, Peoria 7, Bloomington 8, Pana 9, Anna 10, Cairo, Ill., Chicago 12.  
MARION AND PEARL'S: Pittsburgh, Pa., Aug. 1-6, New Castle 8-13, Butler 15-20.  
MURPHY AND GIBSON'S: Atlantic City, N. J., Aug. 1-8.  
RICHARD AND PRINGLE'S: Kansas City, Mo., July 30-Aug. 2.  
WARD AND WADE'S: Quincy, Ill., Aug. 12.  
WEST'S: New Rochelle, N. Y., Aug. 22.  
WILTON'S REAL: Southbridge, Mass., Aug. 1-6, Westboro 8-13.  
VARIETY.  
HON TONS: Washington, D. C., Aug. 1-6.  
INNOCENT MAIDS: St. Louis, Mo., Aug. 1-6.

## ANNOUNCEMENT.

## FEINBERG The Photographer

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NEW YORK



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## MUSIC PUBLISHERS.

## The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 21 W. 134th St., New York.

Vol. I. NEW YORK, AUGUST 6, 1904. No. 21.

Another Song Hit by  
Harris:"Down in the Vale of  
Shenandoah."

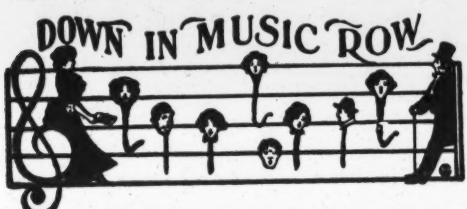
One of the most beautiful ballads of its kind written since Harris' famous "Mid the Green Fields of Virginia." Professional copies can now be had by calling at the Harris office.

Josephine Sabel is introducing "Lizzie O'Connor," and "Susie, My Sue," written by Oscar Hammerstein at the Paradise Roof-Garden and created a sensation. Both published by Charles K. Harris.

Belle Gold will introduce "Down in the Vale of Shenandoah."

George Evans sang his latest hit, "Come Take a Trip in My Airship."

In answering these advertisements please mention  
THE MIRROR.



William H. Smith, popular tenor, continues to win applause everywhere for his clever rendition of the high-class ballad, "Just a Picture of You," by Al. Trahern and Lee O'Rean Smith.

Charles F. Ernst, publisher of the new story ballad, "I Long to See Them All Again," writes that the entire West is singing his song. It has been illustrated and the slides have been pronounced by everybody to be lifelike and beautiful.

Parke Felcher, manager of the professional department of the Vandersloot Music Company, of Williamsport, Pa., is very enthusiastic over the success of the two intermezzi, "Katunka" and "Razaza," while their ballads are being sung by the best singers in the profession.

Eugene Ellsworth's unique novelty song, "Mr. Pike from Pike," has been added to the repertoire of many comedians now playing in the West. This song may be heard in every theatre, music hall and concert garden in St. Louis and at the Fair.

William H. Anstead has found a positive winner in his unique coon song entitled "There'll Be Nothing But Sweet Dreams." Many of the very best singers are using the song with great success, while it is in rehearsal and will be introduced in a great many companies. The music is extremely catchy, and the small boys are already beginning to whistle the chorus, a good indication of success.

The Dowling-Sutton Company report that "In Summertime Down by the Sea" is winning new friends everywhere and that it is being played at all of the Summer resorts. Their new patriotic march song, "For Old Virginia's Sake," is meeting with much success. For a good stirring song, full of dash and go, this song cannot be beaten.

Verne Armstrong, manager of the Continental Music Company, also author and composer of that splendid Missouri ballad entitled "On the Farm in Old Missouri," is being congratulated daily by his many friends for the success he has won with this song. Not only St. Louis and the West but New York city and the East have taken this song up, and many say that it will be another "Old New Hampshire Home."

"The Song I Heard One Sunday Morn," published by Willis Woodward and Company, still continues to be a favorite with many singers. It is one of the best semi-sacred songs on the market, introducing "The Palms," together with an interesting story.

Low Dockstader has introduced as a feature in the first part of his minstrels a novelty song by Williams and Van Alstyne, entitled "Wilson—That's All."

Stella Tobin, Lewis and Lewis, and the Devoe Sisters are using "There'll Be Nothing But Sweet Dreams," the novelty coon song published by William H. Anstead. This song will also be introduced by the Transatlantic Four and by Clarke's Runaway Girls company. Ned Weyburn will also use it on the New York Roof.

Carl Stumpf, the popular baritone, is using with success Al. Trahern's story ballad "They All Spoke Well of You." He states that the slides are lifelike and natural, and that the song receives legitimate encores nightly. Howard and Johnson, George Golden, Charlie Jones, Eddie Sims, Dilger and Cornell, and many others are also using it with success.

J. S. Duss and his orchestra rendered Al. Trahern and Lee O'Rean Smith's high-class ballad, "Just a Picture of You," at Madison Square Garden last week.

Eugene Ellsworth, writer of "For Many Years," "Mr. Pike from Pike" and other novel songs, claims he has discovered a new theme for a comic song in a letter he received a few days ago. The letter is as follows: "Dear Sir:—I will drop a few lines to about something I think it is worth while accepting if I was in your place I would Run a Baby Show I would think you would make good business and charge 10 cents for the Baby and for the grown people there is a lot of people that would bring here Babes and think they are pretty and can win a Prize at the Baby Show. That will be a fine at it in the papers and give the Prices only to children from 1 to 5 years old there is a lot of families that have little children and bring them to the Baby Show. Yours Truly, J. L. P. E."

The Troubadour Four are meeting with splendid success introducing "Where the Silvery Colorado Wends Its Way," according to a letter from Nat Wixon, the manager.

Charles K. Harris is publishing a little ballad entitled "If You Were I and I Were You," which will no doubt be one of the popular songs of the coming season.

Falter Brothers' novelty song, "If You're In Love, Say Cuckoo," is growing bigger day by day. Among those who have recently added this song to their repertoire are Mayme Gehrue, Marie Nielson, Lulo Berlin, Dorothea Sisters, and the Three Diamonds. It will also be used by Helene Reiska, of the O'Han-Hamilton Stock company, and numerous others.

Ethel Carter, singing comedienne, who has been playing the Western circuit for some time, comes East shortly with a repertoire of Shapiro, Remick and Company's songs, including the Summer waltz song, "Follow the Merry Crowd."

Among the new songs which will be published by Charles K. Harris the coming season, outside

## MUSIC PUBLISHERS.

## "WHY A TIGER?"

You wouldn't like to be a tiger, would you? Well, who said you would? The tiger may be proud of his beautiful stripes, but he is ferocious, treacherous, deceitful, savage, violent, fierce, ravenous, barbarous, cruel, inhuman, merciless, faithless, untrustworthy, brutal, insincere and tricky. Of course you wouldn't be like a tiger. Guess it would be almost impossible for a human being to be quite as bad. There are, however, a great number of songs on the market to-day that you can say a whole lot of things about that would not be any more complimentary than what we have just said about the tiger. But what's the use to bother about such songs, when there are so many good songs ready for your use.

We have the best song to be found anywhere; every one will tell you so, and if you are not singing it you are "missing out" in many ways. If your songs don't "go" the way you think they should, it is because they are not the right kind. Sing "Strolling Long the Pike" just once, and you'll quickly discover where you have been "missing out" by singing "tiger" songs. "Strolling Long the Pike" is an encore winner and a "salary booster." So it's "up to you" to sing it. Drop a line to Leo Feist, 134 West Thirty-seventh Street, and you'll be supplied with a copy and orchestration. You'll be much obliged to yourself for doing it.

Did you ever see a tiger smile?

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THE MIRROR.

of his own compositions, are "You're All, All Right" and "CHICAGO Speaks Chicago," by Frank D. Bryan; "If You Were I and I Were You," by Charles B. Brown and C. P. McDonald; "Come, Take a Trip in My Airship" and "Tell Me You Love Me, Barney," by George Evans and Ken Shields.

One of the latest "coon song" oddities will soon be published by Charles K. Harris. It is from the pen of Irving Jones and is entitled "I've Lost My Appetite for Chicken." The song is now in press. Also a coon original creation from the pen of Hugh Cannon, author of "Googoo Eyes" and "Won't You Come Home, Bill Bailey," entitled "Jim Badger."

Anna Kenwick is still featuring Williams and Van Alstyne's new successor to "Navajo," entitled "Seminole," with great success.

Jeanette Brooks reports a big hit for Bryan and Mullen's ballad, "I Am Longing for My Old Kentucky Home."

Ada Lane and Anna Yale, who have just formed a partnership and who will star in a melodrama this season, are featuring Shapiro, Remick and Company's latest songs, including "Sweetest Girl in Dixie" and "Seminole."

Harry Hughes, who will be seen with Russell Brothers' company next season, is responding to the plaudits of his audiences with encores of "Mary Ann" and "Strolling Long the Pike," this Summer's song hit.

Payton and Harris, who have been playing numerous dates in the South, are back in New York. They are booked for the season in the leading vaudeville houses. On their Southern trip they scored with "My Little Zu-oo-oo-lu" and "In Sunny Africa."

Rehearsals of Haverly's Minstrels will take place in Pittsburgh, Pa. Mr. Harris has written a new sextette, entitled "Sweet Maid Divine," especially for the big number, with scenic effects and full chorus.

Washburn and Washburn are featuring "Follow the Merry Crowd." Rose Carlin and Dora Pelletier are also singing it.

Eddie Daly and Lorene Garneau will be seen shortly in their new act, entitled Seeking a Husband. In this they will sing Feist and Barron's coon song, "I Ain't Got No Time," and "She's the Prize and the Best of the Lane." They are now booked over the Burke circuit.

William Moore, tenor, will introduce a new song for the first time, written especially for him by Charles K. Harris, the title of which will be mentioned in next week's MIRROR.

Katie Allen-Fox, Beattie Clifford, Nellie Burt, and Gerlie De Milt are all singing Shapiro, Remick and Company's "Follow the Merry Crowd," also "Down on the Brandywine" and "Seminole."

Henry Troy, tenor, recently with Williams and Walker company, leaves for London next week. He will feature Robert A. King's "In Starlight" and the reigning march-song hit, "When the Band was Playing Dixie."

Several new operas which are controlled by Charles K. Harris will soon be placed in active rehearsal by Broadway managers the coming season. Sergeant Kitty, as well as The Runaways, will go out again the coming season. The music of both is published by Mr. Harris.

Barnes and Washburn are playing the leading Western vaudeville houses and are scoring with "Strolling Long the Pike," "Somebody's Waiting for Me," and "My Little Zu-oo-oo-lu."

Ella Shields, female baritone, has been booked in London for several months and will feature Feist and Barron's new coon song, "Let Me In, Dat's All," "I Ain't Got No Time," and the reigning ballad success of the year, "Somebody's Waiting for Me."

"On the Sands at Night," the song that was accepted by the Ladies Home Journal, was written by Charles K. Harris and appears in the July number.

## ENGAGEMENTS.

W. H. St. James and Laura Dacre are engaged for "Way Down East" company.

Maggie Holloway Fisher, for Henry Miller's company.

M. W. Rale, by Forrester and Mittenhall for next season, to support Florence Bindley.

For the Emery Stock company: Benjamin Bentley and Eugene Weber.

The following engagements were made by Henry W. Savage last Wednesday: Grace Orr Myers, for Little in Peggy from Paris; Nellie V. Nichols, for Chiquita in The Sultan of Sulu; and Joseph M. Rath, for Leopoldo in The Yankee Consul.

Florence Mendoza and Baby Isabel are re-engaged for Human Hearts (Eastern) company for next season.

Helen Holmes has signed with Kirke La Shelle for the lead in The Virginian.

Mr. and Mrs. Henry Testa are re-engaged for the Payton forces for next season.

For the Buster Brown company: Master Gabriel, George All, Al. Lamar, Knute Ericson, Edgar Bixley, James Cherrie, Sue Belle Meade, Nina Randall, Mamie Day, Ella Sherwood, Dorothy Zimmerman, Edythe Ralo, Norman Crawford, Mamie Goodrich, and a chorus of thirty.

For the Cummings Stock company, Detroit, opening Aug. 29: Harry Glazier, Carrie Lamont, Decola Delaro, George McDowell, and Harold De Ceste.

For J. Emmerson Flynn's Concert company, touring through New England: Paul Lemont, Alex. Wilson, Frank Lerue, Percy Williams, Lullita Elmore Gorman, Ida Hopper, Florence Kilen, and Marion Sawtelle.

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An Instantaneous hit; the best applause winner from coast to coast.

Professional copies to recognized performers or those sending up-to-date programme. No cards.

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## SEMINOLE

—AND—

## I Am Longing for My Old Kentucky Home

Are the two songs that are taking the country by storm,

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Polly Prim is Pretty,  
Polly Prim is Cute,  
Polly Prim is Catchy,  
Polly Prim's a Beaut.

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Polly Prim has Vigor,  
Polly Prim has Swing,  
Polly Prim has Melody,  
She's the real thing.

Professional copies sent free on receipt of up-to-date programme; Orchestration 10c. each.

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Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c.

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## BREEN &amp; GEARY'S New Song

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The Most Beautiful Act in Vaudeville.

## FREDERICK V. BOWERS

Composer-Singer in His \$5,000.00 CREATION

SUPERB SCENIC SINGING SENSATION.

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Care J. W. Stern & Co.

Everybody's making more than good with it. Many notable singers will use it for their feature song during the coming season.

## "I LONG TO SEE THEM ALL AGAIN"

A reward will be given any singer "whom" after giving it one trial cannot conscientiously say, "It is the greatest song I have used in years." Send for it to-day, it's free to profits. 18 slides, grandest ever seen, price \$5.  
CHAS. F. ERNST MUSIC PUB. CO. (Hewson Bldg.), Kansas City, Mo.

## PUBLISHERS OF "POPULAR NOTHINGS" SHOULD READ THIS.

Notice taken from a recent issue of the Ohio State Journal:—Lots of hard work will be done this week on the stage of the O'Leary Park theatre. It takes brawn to build human bridges, alertness to caper around on horizontal bars and a cinch to do a dance turn in torrid weather. The four of them, are the bridge builders. Their act is clever or else it would not be put on. — and — are the bar performers. Efforts to ring in some comedy are not as successful as the stunts done on the bars. A very large woman and a rather dried up young man make up the comedy team of — and —. The pair was given a warm reception yesterday. If left to a popular vote, BROCKE ELTHY would be the headliner. This rather good looking young woman sings "THE GREAT WHITE THRONE" well. For encores she has chosen a couple of "POPULAR NOTHINGS." —, with a rattling fire of words, and several songs, and — and —, in pantomime, complete the bill, or rather start it, for they come first. VANDERLOOT MUSIC CO., Williamsport, Pa., publishers of "THE GREAT WHITE THRONE." (Not guilty of "POPULAR NOTHINGS.")

LIGHTS OF HOME  
MY SUNBURNT LILY  
THEY ALL SPOKE WELL OF YOU  
and the great high class ballad  
JUST A PICTURE OF YOU

AL TRAHERN, 41 W. 28th St., N. Y.

Twin stars I saw, last night in the skies,  
Just your eyes, your bright eyes;  
Roses I saw, with their dainty red tips,  
Just your lips, your sweet lips;  
I saw the sun, so golden and fair,  
Just your hair, just your hair;  
I heard wondrous music that made me rejoice,  
Just your voice, your dear voice.

## EUGENE ELLSWORTH'S UNIQUE NOVELTY.

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## This is the Chorus of the Cyclonic Song Hit:

(Um, Um) There'll be nothing but sweet dreams, for my baby and mine,  
(Um, Um) There'll be nothing but sweet dreams, oh I won't it be fine:  
A warm bird, a bottle of wine, a chop suey supper and a jolly good time,  
(Um, Um) There'll be nothing but sweet dreams, for my baby and mine.

Everybody is whistling and singing it. Send for a prof. copy. Orch., any key.

S. CLARENCE ENGLE,  
Manager Professional Dept.

WM. H. ANSTEAD, 48 W. 28th St., New York.

Don't Ruin Good Act With Poor Song.

Send for a Copy of

## "Where the Silvery Colorado Wends Its Way"

And make no mistake.

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A brand new patriotic march song by Al. J. Doyle and Sam Ehrlich. Splendid opening or closing number. Full of dash and go. Don't fail to get it. Stamp and late programme.

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Singing the big Indian song, SEMINOLE

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Is the "realist" real song of this season. Get it quick. Orchestration free.

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Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

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THE PEERLESS PUB. CO.,

129 W. 42d St., N. Y. City.

Publish the Nautical Hit

"THE SONG OUR BOYS SANG."

"Don't Come Back and Hang Around Ma Do."

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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE, PRESIDENT.

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

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LONDON, ENGLAND.

**HARRISON GREY FISKE,**  
EDITOR.

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Largest Dramatic Circulation in the World.

## PRELIMINARY ACTIVITY.

CONTRARY to expectation, the activities preliminary to the next theatrical season have begun early and are being prosecuted industriously on all sides. After the discouraging results of last season, it was thought, in view of the fact that this is a Presidential year, that managers would hesitate about their ventures for next season and begin preparations later than usual, in contemplation of a short season. But the aspect of matters seems to have changed remarkably. Early openings have been announced in goodly numbers, many companies already are rehearsing, and it is evident from all present signs that the ventures, exact dates for the opening of which have not yet been made public, now in preliminary preparation, exceed in number those of any former year at this period.

While the Presidential election is a source of more or less fearing speculation among managers, as it always has been, there seems to be a feeling that this year it will interfere with amusements—and particularly with the theatres—to a much less extent than usual. As the candidates have lined up for inspection and conjecture, the prospect of a pretty fight is certain; but it is possible—and it may be said that it is probable—that the contest will excite the public in a far less measure than formerly, owing to the fact that the respective "policies" are not so far apart as to cause worry among the conservative, while the candidates present differences in personality, in a political sense, that can seriously interest only professional politicians and the camp followers who on one side or the other may expect rewards to follow partisan success. In short, the coming campaign promises to engage the attention of politicians rather than that of the general public, and if this be so, there is no reason to fear that the theatre will suffer seriously as the battle proceeds.

The early closing of the theatrical season last Spring led to an earlier opening than usual of the many suburban resorts, and these having been patronized now for many weeks, it is safe to assume that when the

regular theatres begin to open the public will be ready for a change in the manner and place of entertainment. It is possible that one explanation of the unusual activity in preparation for the theatrical season at this time may be the purpose of managers to begin betimes in order that they may have a short season—yet a period long enough for profit on offerings that prove popular, and for decision on problematical ventures—before the campaign begins. At any rate, the outlook now is more encouraging than expected, and there is every hope that the season will pleasantly surprise all concerned.

## MINORS IN THEATRES.

DURING last season ALBERT JENSEN, a doorkeeper at the West End Theatre, admitted to a performance in progress at that house one WILLIAM H. WEISS, a boy fourteen years old. For this the doorkeeper was arrested, and the Grand Jury found an indictment against him on the charges and facts presented to it.

This indictment was found under Section 2290 of the Penal Code, which makes it a misdemeanor to admit to a theatre "any child actually or apparently under the age of sixteen years, unless accompanied by its parent or guardian."

STAIR and WILBUR, proprietors of the West End Theatre, through their counsel, EMANUEL M. FRIEND, sought to have the indictment set aside on the ground that the section of the Penal Code under which it was found did not apply to the City of New York, the claim being made that the only law on the subject binding on theatrical managers of this city was section 1482 of the Greater New York Charter, which makes it unlawful "to admit to any theatrical exhibition held 'in the evening' any minor under the age of fourteen years, unless such minor is accompanied by, or is in care of, some adult person."

Judge COWING, of the Court of Sessions, last week handed down a decision in this case, setting aside the indictment of the doorkeeper, and thus agreeing with the contention of the defense in the case. Under this decision, a minor over the age of fourteen years may be admitted to any theatre in Greater New York whether accompanied by an adult or not.

In the past the Gerry Society has procured the arrest of theatre managers for admitting minors under the age of sixteen, in accordance with the provision of the Penal Code referred to. Under Judge COWING's decision the Penal Code in this matter has been superseded by the Charter of Greater New York, which, as it will be seen, in effect reduces the age limit from sixteen to fourteen years. Of course this new provision is local, as under the Charter the Board of Aldermen has the right to change the age limit. It is said that in all litigations thus far in which the provisions of the Penal Code and the city Charter have been involved as a vital issue, the decisions have been in favor of the Charter, presumably on the ground that it is a later enactment; and thus it would seem that in case of an appeal in this case by the Gerry Society, the ultimate decision will uphold that of Judge COWING. As there are theatres and performances to which minors should not be admitted except in the discretion of parents or guardians, however, it is probable that the Gerry Society will contest this case, and in the event of failure it is likely that they will attempt to procure a re-enactment of the letter of the old law. In the meantime minors of fourteen years or over can legally be admitted to the theatre in this city in accordance with the decision in this case.

## REFRESHING.

THE artlessness of a paragraph in one of the daily newspapers last week, to the effect that a well-known prize-fighter has become too old further to contest in the fist arena, but now purposes seriously to enter the field of the actor, across which field he has in the past occasionally sailed like a pugilist comet after ring successes, is refreshing.

Too old to fight, but young enough to act! Of course there is no question as to ability to act, or as to the appropriateness of the stage as a field when a pugilist becomes superannuated and loses the natural gifts and attainments that count for success in the strenuous vocation of his original choice.

In justice to this prize-fighter who now purposes to adorn, even if he cannot uplift, the stage, it may be said that in his assumption of the fitness of things he has had and will have many exemplars who never were prize-fighters.

Literature and the other arts, as well as most other professions, from that of the pulpit to that of the burglar, have, from time to time, furnished to the stage recruits who have adopted the theatre either

because they were not successful in their former fields or because of striking success in those fields.

Of course, it is more commonly the fact that the preacher, the lawyer, the physician or the person of kindred profession who goes on the stage makes the change because he cannot get in paying numbers parishioners, clients or patients; just as it is a fact that the burglar who finds exploitation on the stage becomes an "attraction" because he has become notoriously successful in his original profession.

But all and several, these persons believe—and do not results justify their confidence?—that the theatre is a beneficent and profitable resort for the unfortunate as well as for the famous—a hospice, indeed, that still opens its doors to the applicant, no matter how often it may have been imposed upon by the undeserving.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, in pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

LEE FLORENCE, Omaha, Neb.: Write to her care of THE MIRROR, and the letter will be advertised.

HAROLD SELMAN: Tim Murphy's address a few weeks ago was the Wellington Hotel, New York City. His mail will be forwarded if he has gone away.

WESTERN SUBSCRIBER, Los Angeles, Cal.: It is not advisable for a young actor seeking an engagement for next season to postpone his coming to New York to seek it until October. He should be here much earlier.

CONSTANT READER: The actor mentioned in your letter has been communicated with, and he states that his plans for next season are not settled. THE MIRROR knows nothing about the other matter you speak of.

EUGENE CLARKE, Brooklyn, N. Y.: 1. Malcolm Williams will be leading man and stage-manager at the Imperial Theatre, Providence, R. I., when it opens in September. 2. She may have played in it in some parts of the country, but there is no record of it in THE MIRROR files.

MARY SINGLETON, Macon, Ga.: Your query was answered July 23, when it was said in this column that works on dramatic art were to be found in any first-class book store. Answers in this column often inspire the very queries answered.

ALFRED ROBERTSON, Philadelphia: 1. You will have to join the Theatrical Mechanics' Union in order to become a stage carpenter. 2. Stage carpenters are, presumably like other carpenters, supposed to have their own tools. 3. The wages vary, according to ability. 4. It costs \$1 to have a play copyrighted, whether it is a one-act or a five-act play.

ROBERT SELLER, Rockland, Me.: E. H. Sothern is not "the youngest Hamlet," as N. S. Wood played Hamlet when he was about twenty, in the early twenties, and the late "Giddy" Byron "the boy tragedian," when he was about the same age, twenty-five and thirty years ago. E. H. Sothern is within four years of fifty, having been born in 1858.

C. R. BUCHANAN, Grand Rapids, Mich.: Watts Phillips' play, The Huguenot Captain, was originally produced in this country at Mrs. John Woods' Olympic Theatre, Dec. 25, 1867, at a matinee, with Charles Barron, afterward leading man at the Boston Museum for years, as René de Pardillon, and J. H. Stoddard as Sargeant Locust. It was revived at Booth's Theatre, June 14, 1871, with Varrity as the Duc de Nemours and Bella Paterson as Juanita. It ran until July, 1870, and closed the season there.

L. R. W. ALLISON, Bloomfield, N. J.: In the answer to Louis Payne, Lambs Club, in this column last week it should have read, instead of "once before," "subsequent to" John Wilkes Booth's one New York engagement at Mary Provost's Theatre, March 17, 1862; for on the night of Friday, Nov. 25, 1864, for the benefit of the Shakespeare Monument Fund, Julius Caesar was revived at the Winter Garden Theatre, with Julius Brutus Booth, Jr., as Cassius, not Caesar; Edwin Booth as Brutus, and John Wilkes Booth as Marc Antony. Edwin Booth was the Caesar. Tickets to the orchestra were \$5 apiece. The audience numbered 2,000 people, and the theatre was packed half an hour after the doors opened.

GEORGE H. PAGE, the Langham, Boston: 1. He had no authority for writing that Lillian Adelaide Neilson was a Jewess. 2. She was born in 1850, at Saragossa, Spain, her father being a Spaniard, her mother pure English. 3. She made her first appearance on the stage at the Theatre Royal, Margate, in 1865, and in that year, in July, she first appeared in London at the Royalty Theatre, as Juliet, without attracting much attention. 4. If she were a barmaid she was one before she was fifteen, and student of Shakespeare before that age, which is not likely, as it is impossible to "see" a girl coming from behind the bar of a low London groggery to the halls and balcony of the Capulets. Such moves are gradual, not sudden. 5. She first appeared in this country, as Amy Robarts, in March, 1871. 6. Ellen Terry was born in 1848. 7. Lydia Thompson was born in London, 1838. 8. Hermann Vein was born in Philadelphia, March 2, 1820, and was graduated at the University of Pennsylvania in 1847. In 1850 (not 1858) he went to England and made his first appearance at the Theatre Royal, York, in subordinate parts. He made his first appearance in London in 1852, at the Princess Theatre, as Pembroke in King John, under the management of Charles Keen. In 1857 he came back to this country, returned to England in 1859, became manager of the Surrey Theatre, and played Hamlet, Othello, Shylock, King John, and Louis XI. He is an easy, graceful, natural actor, whose scholarship is sound and not superficial. He was the Laertes to Fechter's Hamlet during its great run (for those days) at the Princess Theatre of seventy-three nights, in 1861. He has not seen this country since 1859.

## LETTERS TO THE EDITOR.

### Morality in Plays.

CATSKILL, N. Y., July 27, 1904.

To the Editor of The Dramatic Mirror:

SIR.—On the desk before me lies a copy of THE MIRROR of July 23, open at the editorial on the peculiar class of clergy who argue that the personating of a bad character corrupts an actor's real nature. This strange, not to say weird, idea has for years given me food for thought, and while THE MIRROR's answer to the charge is excellent—as all its leaders are—still I'm presumptuous enough to think that the really most important and most conclusive point has been overlooked.

It is this: A play is moral or immoral, not according as it contains or does not contain immoral characters, but according as it presents the personating of a bad character corrupts an actor's real nature. You will say, "This is a truism—this is woefully trite." Granted, but how many of the stage denouncers understand it?

I trust I am an averagely fair-minded person and that I am not biased by my "all in all" regard for the stage when I say that of all the thick-headed, illogical, incapable-of-clearthinking

persons I've ever met the opponents of the profession in *omnis* certainly do bear off the palm. Prince Vianitaky once said, "What is it not for vice, virtue would be meaningless," which for a profound truth and a genuine epigram excels anything I've ever read. How in the name of Sam Hill can you have a play emphasizing clean living if you've nothing to set the clean living over against?

But, no! Our "moralists" (by which I mean the fake moralists) cannot, or will not, see the perfectly obvious distinction. A play that makes vice hideous and repulsive is by them classed right along with the play that makes vice bright and alluring. God help the world from such people as they! It is they that branded Zola as an unclean beast; it is they that forced the third act of When We Were Twenty-one to be changed—the very act needed to emphasize the purity of the boy's own home and people; it is they that so confuse young minds as to what is vice and what is not that the boy or girl either becomes a brute, or, chafing at the senseless restraints, at last becomes unable to endure them, throws off all and—goes to the devil.

Let me, in conclusion, once again express gratitude for such a paper as THE MIRROR—the safeguard of every best and cleanest interest of the profession—and wish it, as all who know THE MIRROR wish it, long life and continued prosperity.

Very sincerely yours,  
HARVEY DENTON.

## The Art Theatre Again.

NEWARK, N. J., July 24, 1904.

To the Editor of The Dramatic Mirror:

SIR.—I doubt if Dr. Appleton Morgan looked for so very prompt a confirmation of his statement, in his letter to you of some weeks ago, that the "National Arts Theatre" was a proposition to give the public something that it did not want and would not have at any price.

But here it is in THE MIRROR for July, 1904, at page 52: "If we only had a national art theatre," says Mr. Edwin Markham, writing in espousal of that adumbration of the National Arts Theatre Society, "a drama like by . . . a play just published by Messrs. . . might be given to the public in that wider publication of the boards. Mr. . . is a particularly worthy of attention, as he is a young American who has chosen for his drama one of our splendid, long-waiting American themes, the search of Conrado for the fabled seven cities of Cibola. Mr. . . is a poet already commended to us by his . . . and this play . . . is full of fine poetic diction. The girl . . . disguised to follow the explorers would be a fine leading part for an actress of spirit. This play (otherwise) will perhaps never see the footlights."

And yet in your issue of July 2 Mr. Richard Purdy says that Dr. Appleton Morgan's two letters to THE DRAMATIC MIRROR are "stupid" and wishes that he could answer them. I wish Mr. Purdy would answer Dr. Morgan. What escape is there from the dilemma that he (Dr. Morgan) presents—viz., either that a "National Art Theatre" will be just like every other theatre, just like those we have (as hundreds of them) already; or else will be something that the public don't want and won't have: devoted to plays that, even in the innocuous publication of book form, it permits to blush unseen, even when woven about so absorbingly timely and exciting an incident as the search of Conrado for the seven cities of Cibola, with the unique and hitherto unattempted ruse of a girl disguised as a man? Yours respectfully,

B. FRANK CARPENTER.

## An Actor Abroad.

SWITZERLAND, July 21, 1904.

To the Editor of The Dramatic Mirror:

SIR.—I sailed for London June 4, 1904. During my stay in that city I saw Sir Charles Wyndham in David Garrick, Beerbohm Tree in Twelfth Night, and Sarah Bernhardt in La Socieriere and Camille. Keane put on Zaza at the Prince of Wales' Theatre, and while she is wonderful her company and production cannot equal Mrs. Carter's Annie Hughes in The Finishing School is capital. I think it would make a big hit in New York. The Orchard at the New Gaiety Theatre is also a success. The Prince of Pilsen is as much enjoyed in England as it was in America.

Mrs. Patrick Campbell's new play I did not like. Mrs. Campbell, of course, is fine in anything, but in this new part she has no chance. The play is nothing more than a poor melodrama. I hardly think it can last. The English cannot produce a play as well as some of the New York managers do, or at least they do not seem to do so. The French are the best producers I have seen so far. The grand opera Salambo, which I saw in Paris, is far ahead of the production of Faust I saw at Covent Garden, London.

One cannot compare Germany to England and France in regard to the stage, as the German style is so different.

I myself appeared in London with Gertrude Winton in A Happy Pair at a special matinee. Sir Henry Irving's leading man, Harry B. Stanford, and Mrs. Stanford (Laura Burt) were at the reception after the matinee. Mr. Stanford entertained me the next day at the Green Room Club. He offered me a part in his new play, Why William Lied, but as I had made my plans for the Continent I could not take advantage of his offer. I will in all probability be with him in England next Summer, as the play looks like a big success. It was written by Philip Clifford and is said to be better than What Happened to Jones.

From Switzerland I go to Luxembourg, then to Holland, and shall be in London August 1, sailing the 6th for New York. Very sincerely,  
DE WITT C. MILLEN.

## "The Old Boston Howard."

ONAWA, IA., July 23, 1904.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of the above named date, under the caption "The Old Boston Howard," to me a very interesting bit of ancient history appears regarding that once popular playhouse. I remember the "old Boston Howard" quite well when a boy, having frequently attended amusements there in company with my father. The house, while originally a church, as you so correctly state, was used as a playhouse some in the 50's. Morris Brothers, Pell and Trowbridge's Minstrels appearing there one season, though playing at their house on Broomfield Street soon after, if I am correct. In my boyhood the Boston Museum, the home of dear old William Warren and others; the National, the Howard, Ordway Hall, and the Boston Theatre, were the principal amusement houses. Nearly every school-boy knew the actors and actresses in those days, and learned to admire them for their splendid acting and agreeable manner when entertaining the school youths at special performances, frequently given in those times at the Hub.

Very truly yours,  
CHARLES A. ROBERTSON.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., July 21 to 23, 1904.

THE CELESTIAL AND THE SPY. By Elsie M. MacKay.

A DAUGHTER OF THE TUMBLELS. By Walter E. Grogan.

DAUNTLESS NELL. By Pearl Charlton Seward McLean.

HYPONOTIC VICTIMS. By Elsie M. MacKay.

LOVE AND ITS COUNTERFEIT. By Evelina Cooke Hardy.

PETER PIQUANT. By Clarence Vredenburg.

RABBLE. By C. M. Selling.

LE ROI GALANT. By Louis Marsolleau.

SPECIAL CORRESPONDENCE. By Bertha I. Barrett.

VICTORY. By Mabel Clare Craft.

THE VILLAGE ENCYCLOPEDIA. By Elsie M. MacKay.

WORLD'S FAIR. By Harriet Adams Sawyer.



## THE USHER



James Huneker resigned the dramatic editorship of the *Sun* last May, after holding it a couple of years, and contributing to his journal a remarkable brilliant and erudite series of essays and criticisms on the contemporary literature of the theatre.

Indeed, it was by these unusual and informing studies, rather than by his criticisms of current productions—able as were many of these—that Mr. Huneker made the deepest impression upon the readers of his newspaper. He found better material for analysis and exposition in the works of the modern dramatists of the Continent than in the frequently trivial and insignificant offerings of the New York stage during the past two seasons.

At all events, gratitude is due Mr. Huneker for giving our public an insight into the most striking examples of the new dramatic school of Europe, which is practically unknown to the American theatre, although it might be wished that he could have continued his missionary work for a while longer. But he is so busy with his books and his outside work that he could see no other alternative than to give up his connection with the *Sun*. Who is to be his successor has not yet been announced, but it is believed that an effort will be made to induce Franklin Fyles to return to his former post.

Mr. Huneker is going on a European trip that ought to be productive of interesting results and that will keep him away from New York until November.

His plans are diversified. He will go to Norway first to see Henrik Ibsen—not to interview him, however, as he is too old and feeble; to see and interview Strindberg, who is regarded by Mr. Huneker as "the coming man," and several other notabilities in the theatrical world. He will also visit Paris to call on Paul Hervieu for an interview and see his latest play, *Le Dédale*.

"I am by no means out of the critical saddle," Mr. Huneker said to me on the eve of his departure, "as I shall write 'specials' for the magazines on music and drama."

His new book on the modern poetic and realistic drama is finished—he has been hammering away at it all Summer—and it will be published in February. As a good deal of it will be devoted to Ibsen and Strindberg, his friends think it ought to be called "The Land of the Midnight Whiskers."

Stephen Fiske, in *Sports of the Times*, contends that the best practical plan to aid the Actors' Fund—whose treasurer's report this year shows a serious excess of expenditures over receipts and a consequent shrinkage in assets—is "to oblige every professional to belong to the Fund—no membership, no engagement."

There is no question that it is a solemn duty for every actor to belong to the Fund Association and to pay it \$2 a year. If this duty were fulfilled the Fund would be independent of benefits and other uncertain sources of revenue. It is a reproach to the profession that of its thousands of members only about nine hundred retain membership from year to year.

But this apathy and careless indifference to the Fund's needs has existed ever since the Fund was founded. Appeals have been made urgently again and again for actors to join the Fund and pay the small annual dues. But the response has never been general, the majority ignoring their individual responsibilities and leaving the Fund to shift for itself, sustained only by the personal effort and unselfish devotion of a handful of officers and trustees.

It would seem that there is no better way than that suggested by Mr. Fiske to make the profession support its own charity. Membership in the Actors' Fund should be made a condition of every engagement contract.

THE MIRROR'S correspondent in Nome, Alaska, is Emma R. Steiner, the well-known orchestral leader and composer. She is the secretary of the York-Alaskan Tin Corporation.

Miss Steiner writes that two performances were given in June by the O'Brien Comedy company at the Arctic Brotherhood's Hall in Nome. The house was filled. Although the entertainment was an unpretentious variety show Broadway prices were obtained.

"The population of Nome is more than 7,000 now," Miss Steiner says, "including both residents and transient visitors. The town is booming. Last Winter local talent provided all the amusement we had. This in-

cluded performances of The Stabat Mater and Queen Esther, Philharmonic Orchestra Concerts, two comedies and one minstrel performance."

## BILLEE TAYLOR.

Billee Taylor, whose picture appears on the first page, was born in Detroit, Mich., on June 10, 1877. From his early youth he manifested an inclination for the stage, and he seized the very first opportunity that presented itself for a connection with the world of amusements. This was an engagement in 1896 with the John Robinson Circus as a performer on the calliope. Even this experience did not discourage Mr. Taylor, and as he grew into young manhood he developed a fine tenor voice, which he came to New York to have cultivated. He studied for some time with Francis Stuart, and then made his formal debut in the profession.

His first good engagements were with stock companies playing the Weber and Fields' burlesques in San Francisco, Cleveland, St. Louis, and Chicago. He played the parts originated by Charles J. Ross, and scored hits in all of them. After a season or two in vaudeville Mr. Taylor made his New York debut as a protegee of George W. Lederer in The Jersey Lily at Hammerstein's Victoria Theatre. Last season he played in The Man from China at the Majestic Theatre, in this city. For the coming season he has signed with Mr. Lederer to play the part of Roy Preston in The Southerners, which will open in Boston on Aug. 29. Mr. Taylor has completed a three-act comedy called A Broken Broker, in which he and Harry Richards will star next season. It is founded on the sketch in which Mr. Taylor appeared in vaudeville. Negotiations are now pending with a well-known manager for the production, which will be on an elaborate scale.

Mr. Taylor has achieved considerable success as a writer of songs and sketches. During his connection with the stock companies, he devoted a portion of his time to revising lines and situations in the burlesques, so that the audiences in the West would comprehend pieces that were written for New Yorkers. Many of his best songs were written in this way. He is spending the Summer at Bath Beach, and finds especial diversion in running his motor boat, which is one of the swiftest of its class.

## CUES.

Fanny Denham Rouse, who is spending her Summer at Greenfield, N. Y., is recovering from an operation in her left eye from cataract, that was fully successful. An operation on the other eye will, however, have to be made in October, but Miss Rouse anticipates no serious result from same.

Clyde Fitch will return from France the middle of August, to rehearse and produce Clara Bloodgood in The Coronet of a Duchess, and Mrs. G. H. Gilbert in Granny.

David Belasco last Thursday refused an offer from Frank Curzon, the London manager, for the English and Colonial rights of Sweet Kitty Bellairs, which will be produced in London next year under the management of Mr. Belasco.

Charles Wyndham will come to New York for a visit of two weeks previous to his playing at the New Lyceum Theatre.

The benefit performance in aid of the widow and children of Charles M. Collins at the New Rochelle Theatre on last Tuesday evening was a success both artistically and pecuniarily. Nearly every one of the volunteer players appeared—including Francis Wilson, as master of ceremonies, the Rogers Brothers, Joseph F. Sheehan, Thomas Q. Seabrooke, E. W. Kemble, Patrick Rooney, George Sydney, Ethel Levey, and Maude Raymond—and the receipts amounted to \$1,042.

The Yorkville Theatre, which M. R. Bimberg is building at Eighty-sixth Street and Lexington Avenue, is nearly completed. It will be open on Monday, Sept. 26.

Arnold Daly will revive *Candida* in the Berkeley Lyceum Sept. 19. The house has been redecorated in green and white, and will be under the management of Walter C. Jordan.

Armagh O'Donahy, the well-known Irish actor, singer and playwright, who has been ill since February, is now happily on the road to recovery, and is spending the Summer at Pocantico Hills, N. Y. During his convalescence he has been putting the finishing touches to his historical romantic Irish drama, The Red Hand of Ulster, which he hopes to produce in the near future. The period of the play is during the reign of Queen Elizabeth. It is in four acts and twelve scenes, with twenty-three historical characters. Special music, arranged from the original Irish airs written in the old times, and played on the instruments of that time, will be a feature of the play.

Production of The Enchanted Isle, the musical comedy by Victor Herbert and Frank Pixley, in which Hamlin, Mitchell, and Fields are to star Blanche Ring, has been postponed until late in the coming season.

Fay Templeton obtained last Friday from Supreme Court Justice Fitzgerald an injunction order restraining the Onarga Sigaret Company from using her name and photograph. The order requires the company to show cause next week why it should not be permanently enjoined.

Henry W. Savage has sent to Bayreuth the principal singers he has engaged in Europe for his production of Parsifal in English. They will attend the performance of the festival play, to be given on Aug. 5, 7, 8, 11 and 20. The names of those who have gone include Alois Pennarini, Christian de Voss, Hanna Mara, Johannes Bischoff, and Putnam Griswold. Madame Kirkby Lunn, who has just ended her engagement at the Royal Opera, Covent Garden, in London, has been detained in England by concert engagements, but she will join her colleagues at Bayreuth in time to attend the last two performances of Parsifal. Mr. Savage will present Wagner's festival play in English at the Tremont Theatre, Boston, on Oct. 17.

## DEATH OF MICHAEL A. KENNEDY.

Michael A. Kennedy, the comedian, died suddenly at St. Agnes' Hospital, Baltimore, on Sunday evening, July 31, after having been a patient there for only two days. He had not been in good health for two or three years past and recently he was attacked by dropsy. Some weeks ago he was taken by his sister to Baltimore and was subsequently placed in the hospital there. The immediate cause of his death—which was quite unexpected—was heart disease.

The place in the dramatic profession occupied by Mr. Kennedy was a most honorable one. He was, in the first place, a thoroughly well-schooled actor, and of the innumerable parts that he played none was played badly. In some roles he made pronounced successes. In every role that he essayed he was admirable. Personally he was a modest, loyal man, and he leaves a wide circle of genuine friends, who will deeply regret his passing.

Mr. Kennedy was born in Baltimore sixty-seven years ago. His family was in no way connected with the theatre, but he early manifested a liking for the stage and a talent for the actor's art. His first experiences on the professional stage were with John T. Ford's companies in Baltimore and Washington. He served a long apprenticeship with the famous old stocks—including F. B. Conway's company in Brooklyn—and appeared in support of nearly all the noted stars of the period. Then he went to California, where, after several seasons in stock work, he became, in 1877, the manager of the Grand Opera House, San Francisco. There he managed a notable stock company and also presented a number of grand and light operas with traveling organizations.

In the latter years of his career Mr. Kennedy appeared chiefly in New York productions—originating, in almost every case, the role that he played. Among the important parts that he played in New York were Doctor Holroyd, in The Sportsman; Joseph Plunkett, in Settled Out of Court; Cattermole, in the Private Secretary; Chachignon, in Lost, Strayed or Stolen; Roderick Majors, in The Man from Mexico; Todder Bunythorne, in Miss Helyett; Joulin, in The Two Schools; Seth Huggins, in The Village Postmaster; Benjamin Bachelor, in A Bachelor's Honeymoon; Mandeville Hobb, in His Little Dodge; Theodore Bender, in All the Comforts of Home; Briquet, in The Turtle; Colonel Zachary Kip, in Men and Women; Matthew Higgins, in The Merchant; Charles Dudley, in A Stranger in a Strange Land; Professor Sawyer, in Women and Wine, and Mr. Bautison, in Beaucaire.

Mr. Kennedy was never married. His mother died in Baltimore in 1895. He is survived by his sister, who was with him at the last.

## IN SUMMER PLACES.

Robert Goodman, who has been engaged by M. B. Raymond to play Denton in Arizona next season, is spending the few weeks prior to rehearsals at Cape Elizabeth, near Portland, Maine.

Annie Wood, of Richard Manfield's company, is summering in the Berkshire Hills with her friend, Rachel Sanderson, of Mildred Holland's company.

Frank V. Hawley, for many years Percy Williams' advance agent, is spending the Summer at his friend's, J. Ballard Carroll's, Summer home in Rensselaer, N. Y.

Norman Hackett and Julius McVicker rescued Adria Baker from drowning at Point o' Woods, L. I., last week. Miss Baker was caught in the undertow some distance from shore and rendered helpless. Messrs. Hackett and McVicker swam rapidly to her, and managed to bring her safely to the beach, where she was soon revived.

Joseph Fay and wife (Minnie De Ren) are spending the Summer at their cottage at Point Independence, Buzzard's Bay.

Everett Everetts is taking a few weeks vacation at Gorham, Maine, before returning to New York to begin rehearsals for Enoch Arden, in which he is to be featured this Winter under the management of Abner Ross. Mr. Everetts appeared in this role for two seasons some years ago, and it is considered his best character.

Charles Howard, of the Ward and Vokes company, was a guest of Thomas Grady at his Summer cottage, "The Rest," at Atlantic City the past week.

Bertine Robison is resting and visiting friends at Glens Falls, N. Y., having closed her Summer season in stock at Montreal, Canada.

After a week at the World's Fair, Ida Marie Nelson has gone to her Wisconsin farm for three weeks. She has as house guests Countess Leonora von Lorme, of Luxembourg, Germany, and Judge Moore and wife, of New York.

Anne Hamilton, recently closed as leading woman of the Springfield, Mass., Stock company, and is resting at Rose Lawn Manor, Fredonia, N. Y.

Mr. and Mrs. Henry Testa are enjoying the Summer at the Oak Grove House among the mountains near the Delaware Water Gap.

Howard Kyle is occupying George C. Hazleton, Jr.'s, residence in New Rochelle until Aug. 15.

Frederick Sullivan, who will be the stage director at the Columbia Theatre, Brooklyn, during the coming season, under the management of Albert Weiss, is spending a few weeks at Beachhaven, N. J.

Horace Raulton is summering at Belmar, N. J.

Jane Elton, who has just recovered from ptomaine poisoning, spent her vacation with Mr. and Mrs. George I. MacDowell, at their Summer home, "The Ferns," at College Point, L. I. Miss Elton enjoyed her visit immensely, as the entire party automobilized every morning to the Sound, where they enjoyed a fine salt water bath. Miss Elton resumes her work in vaudeville this week, with Emil Hoch, in the sketch, Mlle. Ricci.

## PERSONAL



HASTINGS.—Virginia Hastings, a native of Knoxville and formerly socially prominent there, played one of the leading parts in the revivals of Bronson Howard's *Saratoga* last season and afterward assumed the part of Helen Mayforce in *Maud Muller*. Miss Hastings, who before her professional appearance was prominent in amateur work in her native city, is now in New York. She has several propositions, and will soon decide definitely as to her plans for next season. Miss Hastings is well educated, highly talented, and has a most attractive personality. She is a protegee of R. E. Johnston, the musical manager.

CROSMAN.—Henrietta Crosmann and her husband, Maurice Campbell, will start on a two hundred and fifty mile canoe trip through the Maine lakes to-day.

TERRY.—Edith Terry, of Louisville, a society recruit to the stage, known as Marion Parker, will be married Aug. 4 to Assistant Surgeon Julius M. Purnell, U. S. A., of Paris, Ky.

ARTHUR.—A letter from Joseph Arthur from Cologne announces his arrival in that city from his tour of the Rhine. Mr. Arthur declares that in letters forwarded to him from New York he has indisputable proof of the authorship of the telegram signed "James Newspaper" sent to him on shipboard just before his departure, telling him that the elephant scene in his new play would be "burlesqued" on Broadway before his return.

HARNED-MORETTI.—Virginia Harned and Eleanor Moretti returned last Thursday on the *Deutschland* from a two months' stay in England and France.

BURBY.—Jane Burby, who has been engaged as leading woman with May Irwin for the coming season, is visiting her sister, Mrs. Grundman, at Orange, N. J. Later in the Summer Miss Burby and Cecilia Loftus will be the guests of Miss Irwin at Irwin Island in the Thousand Islands.

MARBLE.—Anna Marble, press representative of the Paradise Roof-Garden, is at work on a volume of fairy tales, which are to be issued under the title of "The Red Moon and Other Stories." The tales have been appearing in the *New York Herald*.

BURT.—Laura Burt (Mrs. H. B. Stanford) is now playing in the British provinces, with her husband, in *Why William Lied*. Their tour will close on Aug. 6—notwithstanding great success—because Mr. Stanford is obliged to return to Sir Henry Irving's company. Miss Burt, while in England, has been much interested in the work of the Actors' Church Union, and at an important meeting of that organization recently, at the house of the Bishop of Rochester, a paper by her, comparing the work of the Union with the work of the Actors' Church Alliance, was read. Miss Burt contemplates returning to America to play here during the coming season.

GOODWIN.—Mr. and Mrs. N. C. Goodwin return from Europe Sept. 1, to commence rehearsals. Mr. Goodwin's tour will open at Detroit, Mich., Sept. 28.

ELDRIDGE.—"Aunt Louisa," who has been on a visit to Mrs. Edwin Arden, has returned to New York.

BONIFACE.—Marguerite Boniface, only daughter of George Boniface, Jr., was married in Trinity Parish, New York city, on June 11, to Raymond F. Wilcox, of Ridgefield, N. J. They are now in Europe.

STODART.—Robert Stodart has gone to Round Mountain Lake, Maine, to be absent until Sept. 20. He purposes to fish a bit, write a bit and loaf a great deal.

STEVENS.—Emily Stevens returned to New York last week from Block Island, and has gone to the Adirondacks, where she will remain until beginning rehearsals with Mrs. Fiske's company.

## ENGAGEMENTS.

E. L. Tilton, for The Curse of Drink.  
Celia Griffiths, for The Suwanee River.  
Victor Harvey, for The Child Wife.  
Alfred Lattell, for The Devil's Auction.  
Edward S. Archer, for Rachel Goldstein.  
Emma Jones, for Thou Shalt Not Kill.  
John Terriss, with Corse Payton.  
J. Slater, with Ezra Kendall.  
Mr. and Mrs. Thomas Tempest, for Why Girls Leave Home.



## TELEGRAPHIC NEWS

## CHICAGO.

**Theatre Patronage Improving—Mrs. Wiggs and Buster Brown the Star Attractions.**

(Special to The Mirror.)

CHICAGO, Aug. 1.

Taking all the theatres open into consideration, midsummer patronage of theatres in Chicago has improved considerably within the last ten days. There has been a good deal of favorable weather, not quite too cool for the parks, yet cool enough for the theatres, and rain has interfered with very few performances. At present, therefore, it seems that the summer season of 1904 will be successful, with at least one, if not two remarkable runs, Buster Brown having shown signs of late of rivaling Mrs. Wiggs in turning people away. The Criterion opened its new season yesterday. The bills:

Garrick, A Royal Chef, second week; Grand Opera House, Mrs. Wiggs of the Cabbage Patch, fourth week; Power's, Vivian's Papas, ninth week; Illinois, The Forbidden Land, fifth week; Great Northern, Buster Brown, with Master Gabriel, second week; Howard's, stock, in Only a Farmer's Daughter; Criterion, On the Bridge at Midnight.

The Royal Chef, de luxe, at \$1.50, after The Royal Chef, condensed, at \$1 (La Salle), filled the Garrick to overflowing at the outset, a week ago Sunday, and went well. Amy Leslie recorded nineteen encores of one number, and her remark gives a glimpse of the way the first audiences enjoyed things. The houses since the opening have been large, and the encores, while not so everlasting as at first, have continued sufficiently numerous. Dave Lewis, as the exiled German alderman from Chicago, has got most of them, but Stella Tracey, as the little Irish maid, receives plenty, especially with her imitations of well-known actors. Cecil Lean has had to sing the poison song a second time, and John Parks, as the Lieutenant, has won several recalls with his Old Glory song. Helen Dale and the Mother Goose chorus have had to give numerous repetitions. Harry Leoni, as the Rajah, Florence Holbrook, as Princess Teto, and James Marlowe's deep voice and good acting also have awakened encore enthusiasm. Some genial idiots in the audiences have seemed willing to stay in the theatre until 2 A. M., if they could bring back their favorites a sufficient number of times. The scenery and costumes were handsome, and the chorus unusually capable and attractive, but on the whole the three-act Chef does not seem to have any more good things in it than the two-act at La Salle. In one respect the production is, or was, worse—the white costumes of the chorus girl officers in the Old Glory number of Lieutenant Parkes. The great success of The Tenderfoot in the same theatre, without any such evidence that staging a musical farce is a battle with proprieties, made this one objectionable detail all the more noticeable. It would seem that if The Maid and the Mummy can get even a little favor from critics in New York, The Royal Chef ought to fare well there. It will be interesting to ascertain what Father Knickerbocker, after hearing the Chef, thinks of so many words and so much music about "dear old Chicago." The authors, George E. Stoddard and Charles S. Taylor, have been following the performances at the Garrick closely, and the composer, Ben Jerome, has led the orchestra, as at the La Salle. Frank Smithson has directed the production, and Manager Will Block, of the La Salle, is in charge of it.

The second visit of Buster Brown, at the Great Northern, has been a great success so far. The demand for seats seems to be steadily increasing, regardless of the small size of the house, and there is a good chance that many, if not all, Great Northern midsummer records will be broken. Matinees are sold out weeks in advance. After turning people away at the opening, a week ago Sunday, Buster and Tige were still doing it last Wednesday night when THE MIRROR squeezed in. All the seats, including those in all the boxes, even the third tier, were occupied, and occupants of back seats in upper boxes stood up most of the time, especially when Buster and Tige were on the stage. Down in the box-office Manager Brown said, "The people certainly have me going to-night." The weather was cool, the general merit of the production was known, and the popular prices fitted the purse of the masses nicely. It was one of those chances to get a lot of good entertainment for a little money which Chicago seldom overlooks. In one important respect at least Buster Brown showed improvement—the Tige of George Ali. Throughout the first act this stage dog was a masterpiece of pantomime in make-up, expression and general acting. It placed Tige beside Master Gabriel's Buster, if it did not outrival the little comedian's accomplishment, because of the added difficulty of the task in the dog skin. It was, "See the dog, watch the dog," all over the house during the first act, followed by waves of laughter and outbursts, which showed that the people were unprepared to see such skillful canine comedy, unmarred by cheap burlesque. Even Critic Bennet, of the Record-Herald, has said this dog is fine. Master Gabriel played Buster as cleverly and imitatively as usual. Both in appearance and performance he seemed to exactly satisfy the audience. The support of these two leading actors is good enough, and so the play runs very well up to the end of the first act, which is about all there is of a dramatic character. The second and closing act is still virtually a vaudeville entertainment, in

which AL Lamar, Gabriel Edgar Bixley, and the Five Nosses participate, all with such success as to win many encores. Knute Erickson made a hit in the first act with his son, "Jubet," and Mamie Goorich was as popular as ever in the part of the Irish cook.

Frank O. Ireson, who is to be the Seth Owen of An Orphan's Prayer the coming season, is in town telling interesting anecdotes of THE MIRROR's oldest correspondent, Mr. McGowan, of Urbana, Ohio. Bushels of photographs occupy a portion of Mr. McGowan's home, says Mr. Ireson, and innumerable autograph albums filled with scribbles of actors.

Drury Underwood has joined Henry W. Savage's business staff.

Gertrude Johnson, a sister of Ethel Johnson, has become a member of the Sho-Gun chorus.

Walter Burrage has completed the scenery for George Ade's College Widow.

Charles D. Conolly, in advance of The Yankee Consul, will be press representative, *pro tem*, of the Studebaker, in the absence of Harry Davis, in Boston.

Alma Youlin, prima donna of The Forbidden Land, is recovering from an affection of the throat, and will soon be singing her part again. In the meantime Margaret Macdonald has sung and acted her part very creditably.

The Automobile Club attended The Forbidden Land Saturday night, and the air was full of gasoline jokes.

Master Rice, a bright though diminutive actor, discovered by Master Gabriel and selected by him as understudy, received sad news while talking to a circle of friends at the Great Northern last week. Almost while Master Rice was in the act of laughing a telegram was handed to him that announced the death of his mother. He had not heard that she was ill. The little fellow burst into tears, and his friends learned the cause by picking up the telegram he had dropped. He left at once for Providence, where his mother lived.

Harry Davis, the urbane newspaper expert of the Studebaker, is going East to permeate Boston in behalf of Henry W. Savage and The Sho-Gun.

Jessie Bartlett Davis is spending a portion of her summer vacation in Wisconsin.

Clarence Jennings a little Chicago boy, who secured his first engagement last season as a singer through THE MIRROR, after taking vocal and dancing lessons at Professor Ridge's stage school, appeared as Carrie Scott's chief support at the Chicago Opera House last week. As choir boy, he sang and acted remarkably well. His slight stature, clear voice and complete equipment of self-assurance are equally noticeable.

Two bright young Chicago women, Mrs. D. H. Wagar and Victoria Warnesson, members of the Actors' Church Alliance, arranged a reception under the auspices of the local chapter last week in honor of Blanche Ring and Madge Carr Cooke. The reception was given in the parlors of the Palmer House, large, handsome rooms, that served the purpose finely in all respects, including that of central location. Mrs. Cooke was kept away most unfortunately by illness. Joseph Phillips, Hall McAllister, Margaret Malcolm, Donald Robertson, and others from the local theatrical colony and companies in town were there. Dr. Albert Whitcomb assisted Mrs. Wagar and Miss Warnesson in receiving the guests, and the Rev. J. A. Milbank made an address.

Done by Dunn, a musical satire on life in a department store, will be produced and put on the road after election by E. J. Carpenter.

The members of Joseph Pilgrim and Louis Elliott's For Her Sake company, which opened at Marseilles, Ill., July 28, en route to the Coast, include Mr. and Mrs. Marble, Ed Scribner, Charles J. Lammers, Marcus Robbins, Roy Laidlaw, Ed Percival, Helen Gillenwater, Gertrude Ritchie, formerly of the People's Stock, in this city; Edwin Laird, and Hugh Gibson.

Amelia Summerville, who has just returned East after an engagement at the Chicago Opera House, will remember her latest and fifth professional visit for a long time. She virtually came out from the East in the teeth of a hot wave, the mercury standing at 92 in the dining car of her train. She reached Chicago and opened her engagement on the hottest day of the season so far, and during half her week the city was roasted by day and smothered by night. During the last three days of her week the weather was cool, but her audiences were not, and Miss Summerville left for the seashore in good spirits.

May McManus, the pretty Asia of Mrs. Wiggs of the Cabbage Patch, is showing remarkably good judgment and ability in the part for so youthful an actress. She was here last season with Millie James.

James Shesgren, of the business staff for Nance O'Neill, spent a few days in town recently.

Louis Wainwright is visiting relatives in Chicago, after a busy season.

John Leonard Weber is in town, having been engaged to play Brander in Harry A. Emery's A Texas Steer company.

Three more theatres are announced to open next week—the Studebaker, Alhambra and Bijou.

The run of Vivian's Papas is announced to continue three weeks more, including this week. The management also says that Blanche Ring will remain in the company until late next fall, Hamlin and Mitchell having postponed the production of The Enchanted Isle.

The People's Theatre has been leased, I am told, to some banker for 10 years, at \$15,000 a year. The same informant says that the

house will be opened Sept. 4 with a stock company.

Sol Braunig, formerly manager of the Marlowe, will manage When Women Love for Spitz and Mason next season. Louise Mitchell will be the leading lady of the company.

Edwin Boring has joined the Vivian's Papas company at Powers', succeeding Macey Harlem as Pollak, the singing teacher.

Fred M. Tillish will play Clinton Crosby in The Orphan's Prayer again next season.

The midsummer record of Mrs. Wiggs at the Grand exceeds that of any other dramatic attraction there at this time of the year—even Arizona.

Old-Man-Not-Afraid-of-His-Age was introduced in Chicago to Old-Seventy-Hair-Dyed-to-Look-Like-Forty by Plain-Sixty-seven, and at once called the bluff by saying to Hair-Dye: "Are you the Bill Smith that had a bit in Neck and Neck fifty years ago?" Bill confessed, and Not-Afraid smiled as he looked at Seventy-Forty's beautiful dark locks.

A big bill has been secured for the Tribune Ice Fund benefit at the Grand Opera House next Thursday afternoon. The announcements include an act from The Forbidden Land, with Joseph Herbert, Alma Youlin, Ethel Johnson, and Mamie Ryan in the cast; the Buster Brown company, Stanley and Wilson, and Charles Deland, from the Chicago Opera House; one act from Mrs. Wiggs, second act of Vivian's Papas, scenes from The Royal Chef, songs by May DeSousa, and recitations by Jesse Couthoui. OTIS L. COLBURN.

## ST. LOUIS.

**Blanche Bates and the Darling of the Gods—Openings—Advertising the Fair.**

(Special to The Mirror.)

ST. LOUIS, Aug. 1.

The long-heralded theatrical season of the World's Fair period began last night with the first presentation at the Imperial of the Belasco production, The Darling of the Gods, Blanche Bates and a big company appearing to advantage in a piece that seems well calculated to attract attention and support from St. Louisians, as well as the growing number of strangers within our gates. It is unnecessary at this time to go into the details of the play itself.

The company is a big and capable one. This is a somewhat trite statement, but will do, because there are other large companies in town that are not so capable. If the World's Fair theatrical season is to amount to anything at all, some such offerings as the Imperial folks have assisted in bringing here must be forthcoming. In music there is nothing out of the ordinary, so far, at the Fair proper. Music remains the orphaned handmaiden of society out there. She has not even put on the dignity of a shrieking feast of noise, such as the late Patrick Gilmore was wont to give some of us in former years, when our appreciation, if untrained, was at least more spontaneous. So, if for the general mass of mankind here and hereabouts, some art is to have special cultivation, it does seem that the drama is called upon to afford it, and, as has been said, the Imperial folks have made a brave effort to purvey the same. The house itself shows up in new bib and tucker, novel decorative and kalsomined furbelows and a general spick and span appearance. By a curious coincidence the new dress of the house harmonizes with the general color scheme of The Darling of the Gods. Perhaps this is not a coincidence. Perhaps the accordance of the schemes could not have been avoided. However, there was a pleasant harmony in sight wherever the eye chose to roam, and the restfulness of harmony was there, and some of us, with our jaded World's Fair nerves, found pleasure in looking about a bit during those interludes which the lessened interest in the play afforded. Miss Bates has brought a good company. In her leading support are Eugene Ormonde, Albert Bruneing, J. Henry Benrimo, Rankin Duval, Edward Flammer, Westropp Saunders, E. P. Wilks, Joseph Tuohy, Mrs. F. M. Bates, Ada Lewis, Leslie Preston, Mabel Wood, and Lulu Klein. Erik Olaf Toxeworm, who can locate the phrase, "The world is mine," without a prompt book, is looking after the business end of things with imperturbable aplomb. The opening night brought out a large audience, which, if not fashionable, was still of the kind that promises well for the rest of the week. That critical period passed, we shall test the drawing powers in the mid-year season of The Darling of the Gods to the full.

We need another first-class downtown house, and under the regime now happily beginning are in a fair way toward getting it. B. F. Roeder has made all his plans to insure the success of the first really metropolitan theatrical season St. Louis has ever had, for the contract calls for a stay throughout the entire World's Fair period, and is the first instance of a continuous engagement of an Eastern company in a new production for that length of time. Manager D. E. Russell of the Imperial, Treasurer Webb Rickert, and Assistant Treasurer Albert Combs are looking after the concerns of the new house with customary regard for detail, and the outlook is certainly promising—far beyond that of any similar enterprise under way or announced. Blanche Bates has had the good fortune to secure one of the handsomest residences on the best boulevard in town, Lindell. The property has a beautiful lawn, large, stately trees gracing it, and the stables are among the costliest ever supplied to a St. Louis mansion. The lady has brought her entire menage, horses, carriages, automobiles, liveried servants, &c., and this will help some in making the neighborhood of the dwelling place of the famous young woman the cynosure of all eyes.

Patrick Short, of the Olympic, swung into

line with that bucolic potpourri, Way Down East, at the Olympic last night. The box-office was opened Thursday. On Saturday the electric fan instalment was tried out, and it worked to Mr. Short's satisfaction Sunday evening. Hi Holler's lazy man's load of wood, covered with snow, also reduced the temperature of the audience a bit. Phoebe Davis showed herself to be the same painstaking actress of past seasons, and the play is bound to attract the attention of the former folks from Kansas, Illinois and Missouri, who, in increasing numbers, are coming to St. Louis. The company contains many of the old favorites in their well-known parts. At intervals during the performance Mr. Short came among the "rail birds" and looked over the house, and it seemed like old times.

Bolossy Kiralfy, to insure accuracy of record in the attendance of his company at the Odeon, Kiralfy spectacle performances, has adopted a system of punching cards bearing the names of the people. These cards, so punched, are afterward listed and the stage manager then knows just who is present at each performance, and inferentially who is absent. Bolossy is a great man for detail that doesn't show itself in the performances. He also imposes a heavy fine on absentees and, it is said, only the signatures of certain doctors "go" in case of illness. The newspapers devoted much of the space that might have been used in describing the improvement on the Kiralfy spectacle at the Odeon, to an exploitation of Bolossy's censorial and statistical invention.

At the Delmar the Hall-Heindel-Hayes Louisiana is moving along smoothly and enormous crowds attend it, especially on Sunday nights, when the World's Fair is not in opposition. Its best days and nights are yet to come, because all parties to the enterprise lacked technical experience at the start, but since then have gotten it in quantities sufficient to ensure the best results from now on. The police authorities are waging war on the dives with which the Delmar neighborhood was permitted to be infested, and the newspapers making the fight deserve credit, inasmuch as it is the supine county constabulary with which the reform movement must reckon in this instance. Your average sheriff in St. Louis county and your average constable is no different in these parts than in the fourteen miles that intervene between Schenectady and Troy, for instance.

That perennial favorite with managers, "the hundredth performance," is soon to be celebrated at the Delmar.

The season opening also occurred Sunday afternoon at Haylin's, the bill being The Little Outcast. Anna Blanke assumed the title part and showed herself possessed of much native talent, well schooled. It is a play calculated to divert the Haylin patronage, which for many years has been treated to melodrama of the better sort, and thus acquired a discriminating taste in such matters.

Katie Emmett began what might be called the regular season at the Crawford in The Waifs of New York. She again has the part of Willy Rufus, the newsboy, and the bridge jumping scene and the real conflagration, ably depicted on the dead walls these many weeks, were bodily transferred to the house, to the great delight of a large initial audience. The Younger Brothers in Missouri, a train-bandit melodrama, seemingly arranged to corrupt susceptible youth, has been aptly displaced by Miss Emmett's generous offering.

The Grand is billed to open next Sunday with the Burgomaster, the comic opera that for the last three or four seasons did the same turn for the Century. The Century will swing into line a week later.

At the Olympic the announcements after 'Way Down East, which is to stay four weeks, are Frank Daniels and later on Mother Goose for a run, if the fairy tale old lady shows the sprint.

The month of July went out with an average of six hundred degrees cooler than any of its local predecessors on record. In other words, according to the weather man, we have accumulated a deficit in temperature compared with the average temperature of any Summer since 1891. The August forecast is full of delightful weather. Records extending back thirty-three years show that the nights in St. Louis in that month are a delight. An average of 78 degrees with fine southern breezes day and night is the forecast for the month, based upon the records at hand. St. Louis truly shows her Summer resort capacity by what she did in July and what she is more than likely to do this month.

The World's Fair is booming; booming is the word for it. There has been a change in the press bureau management, and the decree has gone forth to "circus" the fair. This is what should have been done in the first place and done hard. Now we are to have hundred-foot billboards with World's Fair pictures stretching from Maine to California, and Manitoba to the Gulf of Mexico. Every railway station in the country is to have some of this display matter, and, in a word, things are moving. Incidentally, there is a cutting down of expenses in departments that no longer actively promote the tardy work of exploitation. New life is visible at administration headquarters, and the Board of Lady Managers and their purely ornamental concerns no longer occupy the centre of the exploitative stage. New faces are appearing in the newspapers, and for this relief there are many thanks. At night there are attempts to specially entertain the crowds, and although the proposition to make a special night rate of admission has failed, much to the displeasure of the Pike Concessionaires who have done more than their share to advertise the fair, yet the



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night attendance is growing because people are finding out that they are not being robbed in the restaurants, that the rest and recreation places are abundant and accessible, and that the show is so big as to lift the ordinary mortal, and even the extraordinary one, out of himself. It is this lifting out of himself which the Fair accomplishes for every visitor. Psychologically speaking, this is the fair's greatest achievement. Anything that will, even for a few moments, make the average American less self-centred is of value; and if it takes a \$50,000,000 World's Fair to turn this trick, so much the better for all concerned. No day now passes without the assembly or the adjournment of some big convention. The daily papers have not the space to notice anything so small as the gathering of a body of three or four hundred men and women. But when two trained dogs get away from their keepers and the hose has to be turned on them to get them apart, it is an item with pictures. The Pike is slowly coming into its own. Sight-weary visitors turn to it to give them that mental recreation which alone this \$10,000,000 amusement adjunct of the greatest of fairs affords. And it is noticed that the new and unfamiliar shows are drawing best. The mechanical devices, the merry-go-rounds, and such, the Oriental dances and the like, which have been seen year in and year out in nearly every cross roads town, are getting the go-by. When a novelty like Shungopavi, the greatest of Moki necromancers, is announced by the King of the Pike, W. Maurice Tobin, the people go to see him in goodly numbers.

Blanche Homan, late of The Royal Chef company, who is visiting her sister, Mrs. Vail, in West Belle Place, and "doing" the fair, was the guest of honor at a musicale given at the New York State building at the fair this evening. Charles A. Ball, executive officer of the New York State Commission, invited a select number of people prominent in World's Fair circles. The event proved to be one of the most enjoyable exposition functions. Miss Homan was in excellent voice, and her songs were the remembered feature of the evening. The young lady and a party of friends were also occupants of a box at the Imperial at Blanche Bates' opening in The Darling of the Gods.

Fanny Frankel, well-known in St. Louis, who has been visiting her parents and attending the fair, left for New York Saturday to negotiate for the coming season. Sadie Fields, another St. Louis girl of whom we are proud, last season with When Johnny Comes Marching Home, and who has been in the big Louisiana production at the Delmar this Summer, also left for New York on Saturday. Miss Fields will likely be with one of Fred. Whitney's productions this season.

J. A. NORTON.

## BOSTON.

**Hazel Kirke and Rip Van Winkle—Other Bills for the Week.**

(Special to The Mirror.)

## BOSTON, Aug. 1.

Lillian Kemble returned to the Castle Square Theatre company this evening, and appeared in the title role of Hazel Kirke. William Humphrey was the Dunstan Kirke; J. L. Seeley, the Lord Travers; John T. Craven, the Barney O'Flynn; Alice Riker, the Methuselah Wiggins; Alison Skipworth, the Dolly Dutton, and Leonora Bradley, the Mercy Kirke. Pawn Ticket No. 210 is underlined for next week.

The Bowdoin Square Theatre brings forth Rip Van Winkle as this week's attraction, and incidentally it shows Jay Hunt in the title role. Mr. Hunt retired as an actor several years ago to become general stage manager for Mr. Lothrop. Mr. Hunt's wife (Florence Hale) played Gretchen, and his daughter (Charlotte Hunt) was Meenie, so it was quite a family affair all around.

The Isle of Spice people stole a march on the Woodland management, its only summer opera rival, by extending its engagement, after announcing last Saturday night as the date of its last performance. As it is now, The Isle of Spice will be able to celebrate at the Globe, its one hundredth performance on Tuesday, and the engagement will run well into August.

The fifteenth week of Woodland opened this evening at the Tremont. Charles H. Bowers has joined the company, singing the role of Robin Redbreast, vice Walter L. Lawrence.

The Pines Opera Company opened at the Crescent Gardens to-day, offering Girofle-Girofla, with the band concert. Sunday, the Point of Pines was closed as an amusement resort, until such time as the board of selectmen of Revere see fit to grant licenses for Sunday entertainments.

Raymond Hitchcock, en route to the White Mountains, stopped over in town one night last week and witnessed a performance of Woodland from a box. After the performance he held a levee on the stage.

Frank Pixley, the librettist, also was in town for a few days, before going to the seaside for the remainder of the Summer.

Members of the Woodland company showed how much they think of Walter L. Lawrence, who has been stage director of that production, by presenting him with several valuable gifts on the occasion of his departure for New York. Mr. Lawrence retaliated by serving a luncheon at a nearby hotel.

Mrs. B. P. Cheney (Julia Arthur) was a notable guest at a progressive whist party for sweet charity at the Boston Yacht Club House at Hull last week.

James L. Seeley has signed only for a special engagement with the Castle Square company, and not for an extended period, as several had understood.

George Francis Mathews, treasurer at the Colonial Theatre, was married to Jennie May Wood, at Upton, last week.

Countess Magri, formerly wife of the famous Gen. Tom Thumb, is writing a drama at her Middleboro home. She has engaged on this work with the ardor of youth, although she is more than sixty years old.

The "lid" is still on at Revere Beach, as far as Sunday amusements are concerned, the selectmen again having refused to grant the much desired licenses.

The Castle Square Theatre lost a matinee performance Saturday afternoon, because of a spectacular grain elevator fire near the edifice. It was deemed unwise to try to go on under the circumstances, so the players took an afternoon off, and watched the blaze from the stage door.

As You Like It was given by the Woodland players (not the H. W. Savage Woodlanders, by the way), on the lawn of the hotel Pilgrim, in historic Plymouth, last week. The object was to add to the treasury of the new Jordan Hospital. There was no attempt at staging or scenic effects. Many Bostonians were in the audience.

Santiago, a four act war drama, was performed by Company K, Fifth Regiment, M. V. M., of Hingham, at its armory last Friday evening. It was produced under the direction of S. Harry Hooper, was excellently staged and well played throughout.

The Fidelia Club, of Germantown, gave a theatre voistellung in its hall last week, offering the one act farce, Doktor Muller. Frank Kreis was stage director.

Robert Hinckley, of the Colonial Theatre staff, is at East Milton, a guest at the home of Mrs. Nat C. Goodwin, Sr.

Manager Bert C. Whitney, owner of The Isle of Spice, has joined the theatrical colony at Winthrop. W. E. GREENOUGH.

## PHILADELPHIA.

**Work on New Theatres Begun or Nearing Completion - Warm Weather Notes.**

(Special to The Mirror.)

## PHILADELPHIA, Aug. 1.

Plans for the new Lyric Theatre, to be erected at the northeast corner of Broad and Cherry streets, have been filed with the Bureau of Building Inspection, and a permit issued for its erection. It will replace the old Winter Circus building, with three stories and a basement, 92.4 by 122.2½ feet. Charles Gilpin is the contractor, and it will cost \$210,000. Work is to be commenced immediately.

They are working hard on the New Girard Avenue Theatre (destroyed by fire Oct. 28, 1903), with hopes of completing it by the middle of September. It will open with a weekly change of traveling combinations, under the management of Miller and Kaufman.

The Bijou Theatre Stock company appears this week in Mr. Barnes of New York, with every attention to detail. It is a good entertainment. The Private Secretary, Aug. 8.

Harry Clay Blaney will be the first manager to enter the field, opening his Arch Street Theatre Aug. 8, with Across the Pacific, matinees Mondays, Wednesdays, Fridays, and Saturdays, and popular prices to rule throughout the season. Lottie Williams, in Only a Shop Girl, Aug. 15.

The National Theatre opens Aug. 13, with Yale's Devil's Auction, followed by Hearts Adrift, Aug. 22.

The new stock company of Forepaugh's Theatre (already announced) inaugurate the season with a matinee Aug. 13. Janise Meredith will be the attraction, George W. Barbier and Caroline Franklin playing the leading roles, with the hard working Barry O'Neil looking after the stage.

The People's Theatre, with Rachel Goldstein, opens Aug. 20.

Darcy and Speck's Stock company at the Standard Theatre inaugurates season Aug. 20.

The Auditorium, under the new and live management of Gilmore and Yale, is making preparations to open the last week in August. It will be a theatre of varieties, with a change of bill weekly, a stock company of comedians for the season, who will appear in specially

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written farces and burlesques, handsomely mounted, aided by up-to-date specialty acts to be the features.

George A. Wegafarth, manager of the Grand Opera House, has his season well booked, and will open the end of August, with everything in improved shape.

The old Star Theatre on Eight Street opens on Labor Day, and will be known as Dunn's Gaiety Theatre, with Frank V. Dunn manager and proprietor. The house will be devoted to vaudeville, two performances daily.

CAPE MAY NOTES.—John B. Willis' Musical Comedy company continues the feature at the Iron Pier. Extra additions this week are Hart and Bessie Trio, Charles Helston, Little Minerva, Kelly and Moir, in a thoroughly enjoyable entertainment. At Sewell's Point Pavilion Yackley and Bunnell's Comedians.

Atlantic City Item.—Harry D'Esta, for many years theatrical manager at Young's Pier, has resigned his position, W. E. Shackelford taking his place. Business is awfully slow there. S. FERNBERGER.

## PITTSBURGH.

**Haverly's Minstrels—Dates of Openings—Pain's Fireworks.**

(Special to The Mirror.)

## PITTSBURGH, Aug. 1.

Theatrical affairs hereabouts during the past four weeks have been very quiet, so far as the public was concerned; but the managers of our playhouses have been more or less busy arranging for the new season in various ways. Some of the theatres have been thoroughly renovated by paint, draperies, etc., while others are still in the hands of artisans and other skilled workmen.

The Bijou opened on last Saturday night with a large audience to see Haverly's Minstrels, which organization will hold the stage throughout this week. The setting of the first part is new. It represents the interior of a watermelon with the twenty-nine members of the company dressed in Tuxedo garb and all blackened faces, seated on chairs representing a part of the melon. The company has one member with an excellent singing voice, Franklyn A. Batie, who scored a hit; two clever comedians, Billy Van and Eddie Mazier, both creating a great deal of fun and laughter, the former proving easily to be the star; and three of the five acts which followed the first part were pleasing. Next week, The Lighthouse by the Sea.

The announcements of the opening of most of the other playhouses is as follows: Empire, Aug. 15; the Grand, Aug. 22; the Duquesne and Nixon, Sept. 5. At the Grand will be seen the continuous vaudeville instead of in the Avenue, while at the latter the stock company will hold forth.

Under the auspices of the B. P. O. Elks, Pittsburgh Lodge 11, Pain's spectacle, The Burning of Rome, opened to-night at Friendship Park, for the week, and next week a change will be made to The Last Days of Pompeii.

Nellie M. Grant, who has been sojourning at her home in this city with her parents for several weeks, returned to New York city last week to sign for the coming season. All of last season she was touring the old country as a vaudeville artist, and had many interesting

tales to relate to her friends while at home relative to her trip. She spoke very highly of THE MIRROR's representative in London, and of the great convenience his office afforded her while in that city, as well as numerous other players. To quote her words, "It was just like home to me."

The same popular and affable officers are again at the Bijou this season: R. M. Gulick, manager; C. R. Wilson, assistant-manager; W. B. Gardner, treasurer, and James Deacon, assistant-treasurer.

ALBERT S. L. HEWES.

## CINCINNATI.

**Many Theatres Preparing for an Early Opening—Marco Polo's Time Extended.**

(Special to The Mirror.)

## CINCINNATI, Aug. 1.

Said Pasha is this week's selection for presentation by the Chester Park Opera company. The comedy roles of Hadad and Nockey are in the hands of John Young and Frank Stammers, respectively, and well cared for. The Girl from Paris, as presented last week, was one of the big successes of the season.

Owing to its great success, Marco Polo has had its time extended to a third week at the Zoo. The great amphitheatre, which seats nearly four thousand persons, has been well filled at every performance. Negotiations are now on for its presentation next Summer at Manhattan Beach.

The Haskell Indian Band is this week's attraction at Coney Island, while the Zoo has concerts by the favorite local organization, universally known as Smitty's Band.

Heuck's will open its season Aug. 14, a week earlier than previously announced. Selma Herman will be the star in Wedded, but No Wife. The People's will open the same day, and the Walnut and Columbia will fall into line two weeks later. The other houses have not yet made their opening announcements.

H. A. SUTTON.

## BALTIMORE.

**News of Openings—Changes and Improvements at the Theatres.**

(Special to The Mirror.)

## BALTIMORE, Aug. 1.

Aug. 8 will mark the opening of the Holli-day Street Theatre, with A Child of the Slums.

A number of changes and improvements have been made in all our theatres, notably the advent of B. F. Keith into Baltimore amusements. Mr. Keith will take over the new Maryland Theatre in the course of this month, and a series of vaudeville attractions of the highest Keith standard will be booked for it.

Chase's Theatre has W. Warren De Witt as proprietor, with J. Albert Young as manager. A company of players, headed by Robert T. Haines, formerly with Blanche Bates, will be installed. Adelaide Keim will play the leading female roles.

Ford's and the Academy are still in the hands of the decorators and other workmen, and improvements, costing way up in the thousands are being made in both houses, which will greatly enhance their beauty and attractiveness. HAROLD RUTLEDGE.



## AT THE THEATRES

### New York The Maid and the Mummy.

Musical comedy in two acts. Book by Richard Carle. Music by Robert Hood Bowers. Produced July 25.

Washington Stubbs..... Richard F. Carroll  
Bolivar..... Edward Garvie  
Dr. Eliza Dobkins..... George A. Beane  
Mac Swat..... Louis Wesley  
Lord Triverton..... Edgar Norton  
Michael McGovern..... Jess Caine  
Flo Dobkins..... Adele Rowland  
Trixie Evergreen..... Annie Yeamans  
Astoria Dobkins..... May Boley  
Muggsy..... Janet Priest  
Tiger..... Madge Vincent  
Polly..... Attalie Stanton  
Betsey..... Marjorie Eastman  
Dolly..... Jane Grant  
Oella..... Viola Vallari  
Molly..... Inez Bauer  
Ophelia..... Janet French  
Creme de l'Amour..... Jessie Stanley  
For Sale..... Adele Rowland  
Opera Comique..... Edith Conrad  
Polly To-Night..... Jack Boutwell  
Vita Tonique..... Ethel Lloyd  
Juanita Cigarette..... Antonio Stross

The Maid and the Mummy, a musical comedy that had run for a considerable period in Chicago, was presented for the first time in this city, last Monday evening, at the New York Theatre. The customary large and elaborately dressed first-night audience was present; the curtain rose, as usual, long after the time appointed, and every song and dance was applauded frantically. It was all very regular. The ceremony of launching a new musical piece on Broadway is as firmly established as are the ceremonies of the church.

The libretto of The Maid and the Mummy is by Richard Carle—actor, author and manager—and the score is by Robert Hood Bowers. The work of neither of the collaborators is in the least out of the ordinary. Artistically, the piece is, in every respect, mediocre—and therefore stands a very fair chance for success. It contains, apparently, quite the correct proportions of simple humor, conventional melody and revelation of feminine attractiveness demanded by that portion of the public for whose amusement it was doubtless composed. Therefore a consideration of the piece based upon the accepted standards of art would be profitless. The piece serves the purpose for which it is intended—and that, in truth, is more than many greater stage endeavors accomplish.

The first act of The Maid and the Mummy takes place in a curio shop in New York, which is owned and managed by an impecunious actor named Washington Stubbs. To this shop comes Doctor Dobkins, a scientist and the principal of a young ladies' seminary, in search of a mummy, upon which to experiment with an elixir of life that he has discovered. Stubbs has no mummy in stock, but being greatly in need of cash, he compels his man of all work, Bolivar by name, to impersonate an Egyptian, who has been dead some thousands of years, and this "curio" is duly purchased by the Doctor. The second act takes place in an Egyptian ball room in the seminary, upon the occasion of party. The plot has not been invited to attend this function, apparently, but it is to be presumed that the story ends happily, since in the finale every one of the characters wears a joyous expression.

There are in the piece sixteen musical numbers, all of which were well received and some were hailed as hits. A song called "The Sales Lady"—a sort of musical version of Beatrice Hereford's monologue—was particularly appreciated. Among the other songs that won especial favor were "Sad Experiences," a trio that reminded one of poor Dan Daly's songs of ennui; "It's Great to Be Crazy," a weird conglomeration of horror and nonsense; and "I Fell in Love With Polly," a pretty little song in which several show girls were introduced one after another as "The Song of the Cities," of last season. In the second act was introduced an adaptation of the Tree of Truth idea—used in The Runaways. In this case a bust of George Washington replaced the tree, and when an untruth was spoken the statuette raised its arms in horror and emitted a sound like that of a cuckoo clock. The stage-management was very good, and the stage pictures and dances were very attractive.

Richard F. Carroll played Stubbs in alert, breezy fashion, which was all the part demanded. Edward Garvie was a genial, grinning, low-comedy Bolivar. George A. Beane played Doctor Dobkins with quaint humor; Louis Wesley worked hard and to good effect as an eccentric Scotchman, MacSwat, and Edgar Norton was a conventional stage Englishman as Lord Triverton.

Adele Rowland was a pretty and graceful Flo Dobkins, and May Boley was vivacious as Trixie Evergreen, an actress. Annie Yeamans came forth in the Katisha-like of Astoria Dobkins, an old maid, and was greeted with so much applause that the performance was stopped altogether while she made numerous bows. Her impersonation thoroughly merited the welcome given to her. Janet Priest did a capital bit of quaint character work in the role of Muggsy, a romantic street urchin, such as Woolf used to draw so wonderfully. Miss Priest, indeed, made the individual hit of the evening.

### Third Avenue—A Child of the Slums.

Melodrama in four acts by Howell Poole and Henry Belmer. Produced July 30.

Mag Maglone..... Nellie Maskell  
Lawyer Mathers..... E. E. Toole  
Mrs. Mathers..... Helen Trowbridge  
Ruth Ferrars..... Almee Landis  
Hilda Brittle..... Jessie Lansing  
Tom Brittle..... J. C. Kline  
Midge..... Ernie Veronee  
Frank Wentworth..... George Darrell  
Bill Maglone..... Martin A. Somers  
Richard Gerson..... John Fernlock  
Dr. Hughes..... C. T. Hendrickson  
Chief of Fire Department..... Charles Klingbell

Martin J. Dixon opened the Third Avenue Theatre for the fourth season under his management Saturday evening, July 30, with a new melodrama, A Child of the Slums. To prove the worth of a play at the Third Avenue one should go there and listen to the demonstrations at the close of the acts. It would seem that at the end of a season the roof would have to be nailed on again. A Child of the Slums fulfills all the requirements as a thriller. But there is some good acting in it, and with a background of Nigger Alley, where most of the characters come from; a scene on the Hudson River, the Waldorf-Astoria, and a counterfeiters' den, one gets what he goes to this theatre for. A burning house and a fast freight train figure prominently in the performance.

Ernie Veronee as Midge, the child of the slums, was as natural as if she had been picked up outside the theatre and sent to the

Gerry Society. She had to speak stage slang and smart sayings, but her action could not have been improved upon. Nellie Maskell was excellent in her way as Mag Maglone, Irish through and through, with a comical mixture of goodness and badness. George Darrell as the hero, Frank Wentworth, acted conscientiously, and scored with his audience. J. E. Toole and Helen Trowbridge as the lawyer and his wife, with the familiar "sweetie" and "lovey" stage business, were acceptable and lightened the harrowing moments. Martin A. Somers as Bill, the bum, with some good ideas back of his red face, fitted easily into Nigger alley. John Fernlock as Richard, who causes most of the misery, played the part well. A false friend on the programme, he was a true friend to the production. Almee Landis as Ruth was not the heroine when Midge was there. Jessie Lansing's Hilda, with a past, was skillful.

### At Other Playhouses.

ACADEMY.—The season at this house is opened this week by The Eternal City, in which the following actors appear: Edward Morgan, Frederic de Belleville, Frank C. Bangs, W. H. Bartholomew, Appleton Price, J. F. McDonough, W. E. Bonney, May Stuart, Barbe Bertrand, Frank Bixby, M. L. Bowman, Henry Harmon, Barton Heart, Malcolm Barrett, Warner Oland, Helen Weathersby, Augusta Bertrand, Inez Marcel, Jefferson Lloyd, W. C. Deusing, Edith Maitland, W. H. Sadler, Albert Ross, H. Hewitt, Maude Warlow, Smith McNeal, Lyttleton Magruder, Janet Waldorf.

NEW STAR.—This house will open on Saturday evening with the Black Patti Troubadours.

PEOPLE'S.—Under the management of Sullivan, Harris and Woods, this theatre opened for the season last night with The Road to Ruin.

### BLACK PATTI TROUBADOURS OPEN.

Seven thousand persons paid nearly \$4,000 to attend the inaugural performance of the Greater Black Patti Troubadours at the magnificent Asbury Avenue Casino, Asbury Park, N. J., on Friday evening, July 29. Every seat in the great auditorium was sold hours before the performance began, and many were turned away from the doors. After opening, the throng was so great as to call out the entire police force, under the command of Chief Smith, to maintain order. The crowded condition of the vast auditorium and the spacious board walk approaches to the Casino at 8 o'clock was so serious that Mayor Tenbrook felt it incumbent to take personal command of the situation, and gave orders that the sale of admission tickets be discontinued. The entertainment made a tremendous hit, and the Troubadours, forty in number, created a genuine sensation by their new Looney Dreamland, Pastimes on the Plantations, Glory of the Fair and Offenbach Review. Black Patti, John Kucker, Mattie Phillips, Bobby Kemp, and Ida Forcen won repeated encores. The singing, dancing and specialties were applauded, and the gowns worn by the Cuban chorus girls won admiration from the women in the audience. The entire performance was meritorious, and reflected credit upon Manager John J. Nolan, who conceived and perfected the entertainment. Bob Cole, of Cole and Johnson, staged the production, which is said to have cost over \$10,000. The Troubadours make their metropolitan appearance at the New Star Theatre, New York, on Saturday night, Aug. 6, opening the Star's fourth season.

### THE STOCK COMPANIES.

The Shadow Behind the Throne, an original melodrama in five acts, was produced last Tuesday afternoon for the first time in America by the Mortimer Snow Stock company at the Lyceum Theatre, Troy, with this cast:

George Ingram..... Mortimer Snow  
Colonel John Fitzherbert..... Aubrey Beattie  
Henry Seton..... Arthur S. Byron  
Bobby..... Everett Butterfield  
Ralph P. Cook..... William Norton  
The Mandarin..... Leander de Cordova  
Viceroy of China..... Burna Gilman  
William Tancred..... H. B. Le Roy  
Li Hung Fook..... Edward Walsh  
Saunders..... Charles F. Gibney  
Prince Shen Hai..... F. E. Toole  
Dorothy Fitzherbert..... Geraldine Malone  
Blanche..... Ethel Blande  
Madame..... Helen Campbell  
Janet.....

The story deals with American and Chinese diplomatic life in the city of Shensee, China, during the Boxer uprising. It is from the pen of Rudolph de Cordova, an American writer and actor now in England. The play is so extraordinary in the number of parts, intense dramatic power, high literary merit and above all its splendid delineation of Oriental life and character, it is said, that it is sure to attain success. In this connection local reviewers predict for it a great popularity. The play was handsomely mounted and the acting won praise from the united press of Troy.

Della Sheldon has closed with the Lafayette Theatre Summer Stock company, Buffalo, where the last week of her engagement she appeared in the leading soubrette role, Daisy Hay, in Harry Montagu's Darling Daisy, in which she acquitted herself creditably. She has signed for the coming season with Sam Devere's Own company. Among her souvenirs of Buffalo is a handsome little spaniel, which she has named "Snow Ball."

The fourth week of the Davis Stock company opened Midland Beach on Monday with Caste, in which Claude Cooper gave a clever performance of Eccles, his work all through being exceptionally good. The other members of the company played their respective roles with intelligence. Miss Morris appeared as Esther and Kathleen Taylor as Polly. Margaret Bancroft was the Marquise, and Charles Norris the George D'Alay. Ed Lewers appeared as Captain Hawtrie, and J. O. Hewitt as Sam Gerridge.

Maribel Seymour is the soubrette at Cook's Opera House, Rochester, N. Y. She is playing her third Summer season with this company. Last week she played the leading lady's role at short notice.

Henry Alexander, who has been playing a successful engagement with the Foxing Stock company at Harrisburg, Pa., during the Summer, appearing in principal character parts, will close with that organization Aug. 6 and open with the Bowdoin Square Theatre Stock company, Boston, Mass., Aug. 15.

Ethel Clifton left last week to assume the leading roles with the Belasco-Mayer Stock at the Central Theatre, San Francisco.

A new play, The Pipe of Peace, written by Sedley Brown, the director of the Gem Stock company, of Portland, Me., was produced by that company last night (Aug. 1). It tells an interesting story of a full-blooded Indian with a college and other kind of education. He is a financier in New York and London, and his love story brings into play characters of social and financial prominence in those two cities. The production had an elaborate staging.

### ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Owing to the erroneous announcements made through misunderstanding respecting the date of the New York Chapter Garden Party, the committee in charge desire to say that the day is definitely fixed for Wednesday, Aug. 24, and tickets are now on sale at the Alliance headquarters, Room 31, Manhattan Theatre Building. The place will be Bensonhurst, L. I., at the home of Mrs. Newton, Bennington, Twenty-first Street and Cropsy Avenue, and the hours from 3 to 11 p. m. Refreshments and an excellent entertainment are promised. Access by the Thirty-ninth Street Ferry and trolley, or by the Brooklyn Fifth Avenue L. at Park Row and the Bridge. Application for tickets may be sent to any officer of the chapter.

On the Sunday following the recent annual convention of the Alliance in Boston many of the delegates remaining in the city were present at St. Paul's Episcopal Church to hear Bishop Thomas A. Jaggar preach upon "Church and Stage," the occasion being the Boston Chapter's closing Religious Service of the season. Rev. Dr. G. W. Shinn, of the Boston, and the Rev. F. J. Clay Moran, of the New York Chapters, assisted in the service.

The Bishop in a very earnest plea for the principles and the practical work of the Alliance, said, in part:

The amusements of a people are as important as the sunshine and the pure air. The man who lives to amuse himself and the man who is never amused are alike poor wretches. Amusements which are healthful and humanizing, which take a man out of his morbid self and have that touch of nature in them which makes us all laugh or cry together and send us back to our work braver and kindler, demand our earnest support. There are not a few notorious disreputable plays which appeal to curiosity because they purposely tempt the appetite for the morbid, which no decent man or woman ought to countenance. Here we need a determined stand on the part of Christian people, whether the theatregoers, performers or managers. The amusements provided for the people are intimately related to their moral health and the whole temper of society.

I would not like to be that man who, commanding the powerful influence which emanates from the press or the stage (for they are twin forces in our social life) breathes into it a poison which inflames, pollutes and enfeebles. That a man must be without principle to make a theatrical performance popular is an assumption as false as it is, I believe, unjust to managers and actors. I believe actors are readier than the public for a change to better conditions. The popular is not necessarily bad, but for the highest development of the dramatic art the endowed theatre is rapidly becoming a necessity.

Mrs. Laurene Santley was hostess at the tea served at the headquarters last Thursday afternoon, and among those present were Rosa Rand, Charles T. Catlin, Mrs. J. Alexander Brown, Edith Totten, Rev. F. J. Clay Moran, Grace Campbell, Madame Menzies Bartlett, Sid Olcott, Mrs. Annette Place, Thomas McGrath, Anna B. Brown, Walter B. Woodall, Jennie Wilder will be hostess next Thursday, and all members are cordially invited.

Mr. F. W. Bliss, of the Cleveland Chapter, was greeted by many friends at the New York Chapter tea of Thursday, July 21.

Mrs. Bessie Taylor Bennington, second vice president of the National Council, expects during her present stay in the West, to visit Chicago, St. Louis, and possibly other Chapters.

### ADELE RITCHIE ILL.

Adele Ritchie is a patient in Dr. Gill Wylie's Sanitarium, at 215 West Forty-third Street, suffering from appendicitis. She may be operated on to-day. She was taken sick at her Summer home at Siasconset, Mass., last week, and came here last Saturday. Dr. Bull is of the opinion that her trouble is due to dancing on the stage. Miss Ritchie is to play the title role this coming season in Fantana, a Shubert production.

### BURIAL OF WILSON BARRETT.

The remains of Wilson Barrett, who died on July 22, in London, were buried at West Hampstead on last Monday morning. Nearly every prominent English player attended the services, and the floral tributes to the dead actor were magnificent.

### MUSIC NOTES.

Madame Adele Aus Der Ohe, the pianist, sailed for Europe last Wednesday. She will begin her concert tour in this country early next season.

Henry Wolfsohn was a passenger on the Deutschland last Thursday. He said he had closed contracts with Madame de Montjan, Josef Hofmann, Fritz Kreisler, Anton Heckner, the cellist; Signor Campanari, the baritone; Maude Powell, the violinist, and Adele Aus Der Ohe, the pianist, and other musicians, for their appearance next season in this country. Hofmann will begin his engagement in San Francisco in October, afterward coming to this city before visiting other cities. He has also made a contract with Madame Kirby-Lunn, to begin after her engagement with H. W. Savage in finished.

Mascagni recently conducted a performance of Verdi's Poltuto in Rome, that had not been revived for years.

Elijah was sung at Ocean Grove Wednesday evening with a chorus of 700 voices. Tail Eason Morgan directed and the soloists were Anita Rio, Lillian Schilling, Dan T. Beddoe, and Gwilym Miles.

Frederick Lettino, an Italian violinist, was committed to Bellevue July 25. He imagined himself a reincarnation of Verdi.

Marle Herites, violinist, arrived on the Deutschland Thursday to give a number of concerts, open in St. Louis. Miss Herites is a daughter of the Bohemian author.

### GOSSIP OF THE TOWN.

A decree of absolute divorce was granted to Mrs. Freda Hitchcock from Raymond Hitchcock in the Supreme Court, in this city, on July 28.

Mrs. Spooner last week organized a benefit for the building fund of the Methodist Episcopal Church of Centreville, Ia., her native place, where she and her daughters are spending the Summer. The event took the form of a concert, followed by the enactment of the one-act play Miss Cleopatra. Edna May and Cecil Spooner sang ballads in the concert, in which others took part, and Edna May Spooner played the title part in the little drama, supported by Augustus Phillips and Harold Kennedy.

Henry L. Auerbach, the well-known California comedian, who was with W. A. Brady's "Way Down East" company for two seasons, has undergone a very serious operation for appendicitis at a San Francisco hospital and is progressing very slowly.

James R. Walte has completed arrangements whereby he will assume the management of the

Emery Stock company. He will personally direct the tours of the several Emery companies, and will appear in the midseason in a new play which is now being written for him. Mr. Walte, who amassed a fortune some years ago in the direction of his well-known companies, has been in retirement since the death of his wife a year ago.

Earle K. Mitchell arrived in town July 20, after spending his vacation in the Sierra Madre Mountains, in Mexico.

M. C. Anderson, the Western manager, who for some years conducted the Walnut and Columbia theatres in Cincinnati, has acquired from Henry W. Savage the sole rights of King Dodo for the United States and Canada.

Mr. and Mrs. William Gray mourn the loss of their little dog, "Keith," who died July 28. He was ten years old and their constant companion all those years. "Keith" was thought a great deal of by numerous people in the profession, who will sympathize with Mr. and Mrs. Gray on their loss.

Fred Whitney will celebrate the 150th performance of Piff, Paff, Puff on Monday, Aug. 15, by taking his entire company to the seashore in a dozen automobiles. A clambake will be the feature of the day. Prizes will be offered for the best woman and man swimmer in the company.

As the result of an argument between Sam Shubert and Jake Wolf last Thursday night, the passageway between the Casino Theatre and Wolf's cafe was closed, and there is now a huge padlock on each side of the door. Two men the worse for drink went from the barroom on that evening and made themselves objectionable in the lobby of the theatre. Mr. Shubert remonstrated with Wolf. The result was, padlocked doors.

### OBITUARY.

James H. Shotwell, proprietor and manager of the Academy of Music at East Stroudsburg, Pa., died at that place on July 23, at the age of fifty-six years. He had been for twenty years in the theatrical business. A widow and two sons survive him. One of the sons will succeed Mr. Shotwell in the management of the theatre.

William Davenport Adams, the English author and journalist, died in London on July 27, at the age of fifty-three years. He had been at the head of the reviewing department of the London "Globe" for twenty years, and was the author of a number of books, including a "Dictionary of the Drama."

George J. Davidge, for several years treasurer of the Spooner Stock company, died at his home in Brooklyn on July 28, aged twenty-six years. He was a son of William J. Davidge and a grandson of the noted William F. Davidge. He is survived by his widow and his sister, Margaret Osterhout, the actress.

Ponlaso Pafuri, the flutist, of the Italian orchestra at Terrace Garden, was taken suddenly ill during the concert on the evening of July 28, and died before he could be removed to his home. He was fifty-eight years of age.

Mrs. Belle Stoddard, mother of Belle, May, Alice, Harry, and Charles Stoddard, died in Chicago on July 18, after a long illness. Belle Stoddard, who survives her mother, is the wife of Menfee Johnson.

Mrs. Alfred P. James, wife of the director of the Savoy Theatre, at Victoria B. C., and one time a member of the dramatic profession, died at Victoria on July 21.

Mrs. Blanche Madden, wife of Edward Madden, the song writer, died in Flower Hospital, in this city, on July 28. She had taken poison with suicidal intent. She was twenty-three years of age.

Minnie Wallace, once a member of the vaudeville trio known as the Wallace Sisters, died at her home at Keyport, N. J., on July 20, aged forty-nine years. She was the wife of Charles P. Dobson, the banjoist.

Wilson C. Smith, half owner of the Indiana and Grand theatres at Marion, Ind., died in that city on July 28, of peritonitis.

Edward H. Winters, a brother of Josie Winters, died in St. Louis, where he was engaged in the hotel business, on July 24, of tuberculosis.

Edward Markes Wille, superintendent of privileges with Barnum and Bailey's Circus, died suddenly of congestion of the lungs, at Kewanee, Ill., on July 25.

### Died.

ADAMS.—William Davenport Adams, in London, Eng., on July 27, aged 53 years.

CAMPBELL.—At London, Eng., on July 16, Herbert Campbell.

DAVIDGE.—George J. Davidge, in Brooklyn, on July 28, aged 26 years.

JAMES.—Mrs. Alfred P. James, at Victoria, B. C., on July 21.

KENNEDY.—Michael A. Kennedy, in Baltimore, on July 31, of dropsy and heart disease; aged 67 years.

LLOYD.—At Edinburgh, Scotland, on July 17, Arthur Lloyd.

MADDEN.—Mrs. Blanche Madden, in New York city, on July 28, aged 23 years.

PAFURI.—Ponlaso Pafuri, in New York city, on July 28, aged 58 years.

SHOTWELL.—James H. Shotwell, at East Stroudsburg, Pa., on July 23, aged 56 years.

STODDARD.—Mrs. Belle Stoddard, in Chicago, on July 18.

WALLACE.—Minnie Wallace (Dobson), at Keyport, N. J., on July 20, aged 49 years.

WILLE.—Edward Markes Wille, at Kewanee, Ill., on July 25, of congestion of the lungs.

### CURRENT AMUSEMENTS

Week ending August 6.

ACADEMY OF MUSIC—Announced to open Aug. 4 with The Eternal City.

AERIAL GARDENS—A Little of Everything.

AMERICAN—Closed.

BEASCO—Closed.

BIJOU—Closed.

BROADWAY—Closed.

CARNEGIE HALL—Closed.

CASINO—Piff, Paff, Puff—18th week—137 to 143 times.

CIRCLE—Closed.

CRITERION—Closed.

DALY'S—Closed.

DEWEY—Closed.

EDEN MUSEE—Figures in Wax and Vaudeville.

EMPIRE—Closed.

FOURTEENTH STREET—Closed.

GARDEN—Closed.

GARRICK—Closed.

GOTHAM—Closed.

GRAND OPERA HOUSE—Closed.

HARLEM OPERA HOUSE—Closed.

HEBARD SQUARE—Closed.

HURDSON—Closed.

HURDSON AND SEAMON'S—Closed.

IRVING PLACE—Closed.

KEITH'S UNION SQUARE—Continuous vaudeville.

KICKERBOCKER—Closed.

LONDON—Closed.

LYCEUM—Closed.

LYRIC—Closed.

MADISON SQUARE—Closed by Mayor, Feb. 4.

MADISON SQUARE GARDEN—Closed.

MADISON SQUARE ROOF-GARDEN—Paris by Night—28th week—28 to 31 times.

MAJESTIC—Closed.

MANHATTAN—Closed.

MENDELSSOHN HALL—Closed.

METROPOLIS—Closed.

METROPOLITAN OPERA HOUSE—Closed.

MINER'S BOWERY—Closed.

MINER'S EIGHTH AVENUE—Closed.

MURRAY HILL—Closed.

NEW AMSTERDAM—Closed.

NEW GRAND—Closed.

NEW STAR—Closed.

NEW YORK—The Maid and the Mummy—2d week—2 to 14 times.

NEW YORK ROOF—Vaudeville.

OLYMPIC—Closed.

ORPHEUM—Closed.

PARADISE ROOF-GARDENS—Vaudeville.

PASTOR'S—Vaudeville.

PEOPLE'S—The Road to Ruin.

PROCTOR'S FIFTH AVENUE—Myles Arcon.

PROCTOR'S FIFTY-EIGHTH STREET—Closed.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 125th STREET—Caprice.

ST. NICHOLAS GARDEN—Closed.

SAVOY—Closed.

TERRACE GARDEN—Closed.

THEATRE—Closed.

THIRD AVENUE—A Child of the Slums.

VAUDEVILLE—Closed.

VICTORIA—Closed.

WALLACK'S—Closed.

WEBER AND FIELDS—Closed.

WEST END—Closed.

WINDSOR—Closed.





## THEATRES AND ROOF-GARDENS.

## Keith's Union Square.

Robert T. Haines and Laura Hope Crews, in Their Honeymoon, head a bill including George Wilson, Mlle. Ballerini, the Golubocks, Russian singers and dancers, who make their American debut; Welch-Montrose Trio, Falardo, Sisters Meredith, Arthur Whitelaw, Morton and Elliott, Electric Quartette, Lyster and Cooke, Jacobs and Van Tyle, Belleclaire Brothers, and the biograph.

## Tony Pastor's.

Jewell's Automatic Theatre makes its American debut and heads the list. Ascott, Eddie and company are also prominent in the bill, presenting their new act, Things Will Happen. Others are Mr. and Mrs. Charles Buckley and company in A Busy Manager, Andrew McLeod, Belle Hathaway's monkeys, Georgia O'Ramey, Charles and Ada Kalmo, Haywood and Haywood, Rowley and Gray, Bert Wiggins, Carl Herbert, and the kalatechnoscope.

## Proctor's Fifth Avenue.

Myles Aaron is this week's play, with Donal Brian featured in the title-role, supported by Adelaide Keim, George Bryant, Daniel Jarrett, Eleanor Carroll and others. The olio includes Bert Baker, Gregory and Lind, Murphy and Nolan, Alexander and Hoffman, Daisy Dumond, the kalatechnoscope, and Jones, Grant and Jones.

## Proctor's Twenty-third Street.

William Bonelli and company head the programme in a sketch called The Millionaire's Baby. Others are William H. Pascoe and company in Love and War, Palfrey and Barton, Ziaka and King, Lydell and Butterworth, Bert Baker, Yackley and Bunnell, Le Page, Daisy Dumond, Bohannon and Corey, and the kalatechnoscope. Elizabeth's Daughter, a sketch by Charles De Lang, is also in the bill.

## Proctor's 125th Street.

Caprice, with Jessie Isette in the leading role, is this week's offering. Verner Clarges, Wallace Erskine, H. Dudley Hawley, Hugh Ford, Marion Berg, and Mathilde Deshon are also in the cast. The vaudeville list includes the Three Westons, Lawrence Crane, Thomas E. Whitbread, and the kalatechnoscope.

## Madison Square Roof-Garden.

Paris by Night is still the attraction, with Toma Hanlon, Fleurette De Mar, Hugh Cameron, Charles Robinson and others in the cast.

## Paradise Gardens.

The bill includes Parsifalla, with Josephine Sabel and Eleanor Falk, Charles T. Aldrich, Paul Spadoni, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Hill and Silviani, Hewitt, Collins and Hart, the Great Kartell, and Al. Walz.

## LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Some weeks ago, when a sketch by Clay M. Greene, called Christmas on the Island, was produced at New Rochelle, THE MIRROR took occasion to criticize it severely on account of some lines in the dialogue which, to say the least, were in shockingly bad taste. When it was announced for presentation at Proctor's last week with the name changed to Christmas Eve on Blackwell's Island, it was presumed that the objectionable lines had been removed, but such was not the case. It was given exactly as it was at New Rochelle, with the same bald, coarse "jokes" about Christmas and Bethlehem that Mr. Greene evidently considers immensely funny. He is alone in this opinion, as the refined, decent men, women and children that attend Mr. Proctor's theatre, and whose patronage he is naturally anxious to retain, sat in solemn silence and wondered why such dialogue should be permitted in a house which has such strict rules concerning the language permitted on its stage. The regular vaudevillians have been gradually educated up to the Keith and Proctor standard of propriety, and it remained for an outsider to come in and upset things by violating the rules made for the benefit of the entire vaudeville world. The men who are presenting the act, Sydney Deane, Herbert Ayling, Stanley Hawkins, and Frank H. Belcher, ought to have common sense enough to revise the sketch themselves, if they hope to make any more bookings. They sing well, but their good work in this line is spoiled by the inane humor, which brings no laughs and disgusts those who have any respect for the Christian religion. The Four Emperors of Music won hearty applause for their well-rendered selections with comedy effects. The three dainty Sisters De Faye, all pretty blond girls, neatly costumed, played very cleverly on a variety of instruments and were warmly applauded. John W. Mitchell and Grace Merritt were seen for the first time here in a comedieta called The Snow Man, written by Fanny Locke Mackenzie. The Snow Man gets its name from the fact that a young husband is very cool toward his wife. This conduct is unintentional on his part, as he loves her devotedly but has no gift for the "mushy" talk that seems so necessary to his wife's happiness. So she nicknames him "Snow Man," and proceeds to be very miserable. He returns from a long trip, and instead of folding her in his arms gives her a cool nod of recog-

nition. They have it out right then and there, and the man is brought to a realization of his mistake. He hands his wife a few neat compliments, and she is so glad that she gives up all idea of getting a divorce, as her "Snow Man" gives her a good, old-fashioned hug. Mr. Mitchell and Miss Merritt did conscientious work and with fairly good results. H. V. Fitzgerald was seen in his one-man drama and the novelty was found very pleasing by the majority present. Murphy and Nolan put on a new act that contains a lot of good material. They use a small globe and have a discussion on geography that is quite amusing. Their parodies are up to the times and made a distinct hit. DeVine and Woolley chatted Dutchly about airships and gave a practical demonstration of the perils of aerial navigation. Rackett and Hazard presented a novelty in the musical line, for which they deserve much credit. It is called A Musical Trip Around the World, and is well put together. The Chinese music is especially accurate, and the finish, in which the charge of the Rough Riders is shown, is quite effective. Mona Desmond, dressed like a girl of ten, gave several imitations of precocious children, and the mothers in the audience smiled approval. Chinese Johnny Williams, who has made a very careful study of the characteristics of the Celestial, was in his best form. Aside from his act, which is very diverting, he gives an impersonation that is as true to life as anything of the sort can be. Managers who do business on Broadway should keep an eye on Williams, as he would be a great success in a really good Chinese part. The Zoellers, aerialists; the Alpha Trio, comedy artists, and the kalatechnoscope were also in the bill.

TONY PASTOR'S.—Hickey and Nelson, who are adepts in the art of putting an audience into convulsions, were the headliners of an attractive programme. They never alight their work, no matter what the weather may be, and last week, while the people laughed they perspired freely and won their accustomed reward of bounteous applause. Duke Johnson and Mae Wells were second on the list, and they justified their billing by bringing down the house at every performance. They are neat, well-costumed and very clever both in singing and dancing. Mr. Johnson has some very original steps, and the team as it stands now is fully as good as the best among the colored folk who do so much to make the time pass pleasantly at the vaudeville houses. John Reidy and Elsie Currier, in their musical comedieta, Proposing, present a specialty that embraces a lot of good vocalism. Both have excellent voices that blend harmoniously. Nat Le Roy and Minnie Woodford were very much at home, and their conversational eccentricities brought forth hearty laughs with great frequency. Claude and Fannie Usher played a return engagement in their sketch, Tough Love, which appealed strongly to those who like a bit of pathos mixed in with their humor. One of the big hits of the week was made by Goldsmith and Hoppe, in a comedy musical act. Goldsmith is a first-class Hebrew comedian, and understands the art of working up a gag so that it will have the right effect on an audience. Many comedians go on the "hit or miss" plan, but this performer takes his time and sees that the point of his joke is driven home. Even jests that have seen better days hit the mark as they were carefully launched by Goldsmith. His burlesque on Sousa brought the team three or four curtain calls. Wolf and Milton, comedy acrobats; De Veau Twin Sisters, singers and dancers; Gregory and Lind, jugglers and hoopists; Le Claire and Bowen, comedy acrobats; the De Beaumonts, dancers; Alice Philbrooks, vocalist; Charles Duncan, comedian, and the vitagraph won their share of the applause.

MADISON SQUARE ROOF-GARDEN.—Toma Hanlon's singing of "The Girl with the Changeable Eyes," Fleurette De Mar's sprightly dancing, and the excellent work of the chorus in Paris by Night help to make life in New York bearable on the warm Summer evenings. The garden is the only one in New York from which the sky can be seen, and this is greatly in its favor on clear evenings. When it rains the performance is transferred to the concert hall on the floor below.

KEITH'S UNION SQUARE.—Frank Keenan was the star of last week's programme and was again applauded for his excellent impersonation of two widely different characters in The Actor and the Count, Edward Eisner's amusing sketch, which was reviewed in this column a few months ago when it was first seen in New York. Mr. Keenan's work is always a delight, and the attention he gives to details is worthy of the highest praise. He was ably assisted by Frances Fontaine as the stage-struck wife and Kate Long as the Irish servant girl. The sketch was by all odds the best thing in the bill. Charles H. Burke, Grace La Rue, and the Inky Boys were very amusing in the farcette, The Silver Moon. The little company is thoroughly equipped for winning favor, and the great variety of work introduced keeps up the interest of even hot-weather audiences. Stinson and Merton were on deck again and once more "made good" in every sense of the word. Tom Waters, whose act resembles somewhat that of Charles R. Sweet, made a decided hit with a good line of jokes and some very amusing trick piano playing. The audience took to him from the start and he won repeated encores. The Messenger Boys' Trio met with such favor on Monday afternoon that they were placed well down in the bill for the rest of

the week. The act has been greatly improved since it was first seen here and is now in excellent shape. One of the boys does a Hebrew impersonation that is most amusing. Conn and Conrad, European grotesques, scored a hit in an eccentric specialty called The Quiet Burglar. Maddox and Wayne, in The Messenger Boy and the Thespian were amusing, as they always are. The dancing of Eddie Hayes and Mona Wynne brought down the house, and Miss Wynne's dainty and clever imitation of Vesta Tilley in a song called "On the Strand" made a most favorable impression. She ought to get a few more of Miss Tilley's latest songs, as she has decided talent for giving ditties of this sort a proper interpretation. Julia Ralph made her reappearance in vaudeville in her monologue, An Afternoon at the Matinee, in which she travesties the peculiarities of the various characters seen in the average melodrama. Miss Ralph is quite versatile, and has evidently made good use of her time while playing in melodrama, studying the eccentricities of her fellow players. She finished with a few imitations that were quite well done. Earl and Wilson's comedy musical skit went well and Miss Wilson got several encores for her song about the airship. The patrons also seemed to like the Gagnoux, jugglers; Sisters Delberg, singers and dancers; Joe Belmont, mimic, and the biograph.

PARADISE GARDENS.—Josephine Sabel was added to the cast of Parsifalla last week and scored an emphatic success, putting plenty of ginger into her work and singing with the vim and energy that always characterize her efforts. She revived Mr. Hammerstein's song, "If I Were Again a Baby," and also sang "Lizzie O'Connor." A new song by Mr. Hammerstein called "Susie Sue" was sparkingly introduced by Miss Sabel. A novel feature was an imitation by her of Hewitt, the mysterious face, in which she was assisted by four girls who made faces expressing the various emotions, while she sang an appropriate song. The idea took the fancy of the audience, and Miss Sabel was warmly applauded. Belle Hathaway's monkeys were newcomers and made the people laugh heartily. The others, who are permanent favorites, were Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Eleanor Falk, Sisters Gasch, Hill and Silviani, Rice and Prevost, Hewitt, Collins and Hart, the Great Kartell, and Al. Walz.

PROCTOR'S FIFTH AVENUE.—Confusion, with its pug dog and its baby, kept large audiences giggling merrily last week. The funmakers included Clarence Handysides, Wallace Erskine, Lotta Linthicum, William Hawley, Albert Roberts, Julian Reed, Albert Veazie, Estelle Mortimer, Marion Berg, and Margaret Kirker. Chinese Johnny Williams, with his burlesque magic; Mona Desmond, child impersonator, and De Vine and Woolley appeared here, as well as at the Twenty-third Street house. Charles R. Hargreaves, Frances Wood, Musical Huehn, Mortimer Bassett, and the kalatechnoscope were the other numbers.

PROCTOR'S 125TH STREET.—The Lady of Lyons was given a special production last week, with W. S. Hart, as Claude Melnotte, and Adelaide Keim, as Pauline. The old play proved a good magnet and large houses ruled. The cast included Verner Clarges, Arthur Buchanan, George Bryant, H. Dudley Hawley, Edwin Fowler, George Howell, W. J. Butler, Henry Miller, Jr., Emma Lathrop, and Mathilde Deshon. Pauline Moran, Murphy and Andrews, Richard Raven, and the moving pictures entertained between the acts.

## BONAVITA'S BENEFIT.

The injuries sustained by Captain Bonavita, who was attacked several days ago by some of his twenty-seven lions at Bostock's amphitheatre in Dreamland, were not as serious as they seemed, for on Thursday evening last he made his reappearance with the group of lions and put them through their paces as usual. It was a special occasion, as it was the last time the act was given in its present form, Mr. Bostock having decided to do away with it. The performance on Thursday evening was a benefit for Bonavita, and the attendance was extremely large. Many distinguished people were present, including Governor Odell and a party of prominent politicians. Bonavita appeared on Sunday evening with a small group of lions, and was attacked by a lion named "Baltimore." He again escaped with his life.

## PROCTOR SECURES MAY ROBSON.

May Robson has decided to follow the example of Charles Hawtrey, Jessie Millward and the other stars who have been enticed into vaudeville by F. F. Proctor, and, succumbing to the temptation of a very large salary, will make her debut at the Proctor houses early in September. She will play at two of the theatres, appearing in each twice a day. The vehicle chosen by Miss Robson is a sketch called Clinders, by an English author, in which she will impersonate a "slavey" of the type with which she has so frequently been identified in the past. Mr. Proctor will have special scenery prepared for the little play and will make Miss Robson's debut in vaudeville one of the events of the season. In case Miss Robson's venture is successful, it is not unlikely that a long vaudeville tour will be booked for her by Mr. Proctor.

## A DREAMLAND FOR PARIS.

Colonel John H. Caswell, who is connected with the executive staff of Frank C. Bostock, sailed for Europe on the Oceanic last week. He will go direct to Paris, where he will begin negotiations on behalf of Mr. Bostock for the purpose of establishing a big open-air amusement enterprise in the French capital, founded on the lines that have made Dreamland and Luna Park so successful at Coney Island. Fairland will be the name of the place, and Mr. Bostock hopes to give the Parisians what they are always looking for, a new sensation. Five million dollars will be needed for the enterprise, and it is said that Mr. Bostock will have no difficulty in securing the necessary capital.

## TO TOUR SOUTH AMERICA.

A tour of Cuba and South America is being arranged for Alice J. Shaw, the whistler, by a syndicate of New York capitalists. A company of well-known vaudeville artists is to be engaged, with Mrs. Shaw as the stellar attraction, and the plan is to begin the tour when Mrs. Shaw ends her tour of the Western States, which will be next January. Bookings are now being made in the countries it is proposed to visit.

## VAUDEVILLE IN LONDON.

## MIRROR BUREAU.

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, July 23, 1904.

The case for the prosecution of the Empire ballet came up for hearing July 15. Instead of on the 21st, as previously arranged, and again it was adjourned indefinitely, which means further delay.

At the Pavilion Albert Whelan, an Australian entertainer, is clever but somewhat lacking in snap. His humorous impersonations just lose being droll by the lack of interest which he seems to show in his work. His one-string violin playing, however, was an agreeable addition to his repertoire, which in itself was worth hearing. He whistles with double notes very pleasantly. Grell and Grey have an amusing introduction to an acrobatic turn in a skit on tennis, entitled Fun on the Lawn, and they do some excellent tumbling over the net, besides showing quite an original fund of humor. They work somewhat on the American principle and the audiences thoroughly appreciate their turn. Florence and Lillian, on their first appearance seem amateurish, but appearances are deceptive, for they work with a talent which is rarely so evenly divided. In a violin concerto with pianoforte accompaniment there was traces of a gifted touch, while in their bugle playing they aroused the patriotism of the onlookers. They are well worth listening to and should be a success in any bill.

Nina Martino proves to be quite a favorite in London, one finding her almost everywhere. She is a welcome number on the Pavilion programme, showing great pathos in her rendering of her songs, in both French and English. The exquisite style that is hers is evidently a natural trait of her continental origin. In the garb of Turkish sedan-bearers, the O'Learys, who looked Irish in face and far from Oriental in character, do a clever acrobatic turn, using their sedan chair for an exciting finish. Dutch Daly is a great favorite here and acknowledged as one of the best concertina players before the public to-day. He has a unique manner in telling his jokes, which is highly appreciated. The star turn on the bill is Minni Letta's Sporting Girls, who give a representation of quick walking on a moving track, to which is attached a dial registering the distance covered. Miss Letta claims to be the champion lady walker up to fifty miles, and is ready to meet all comers. I have seen a similar exhibition years ago in New York at museums, but I must say that they were better carried out and arranged easier for public discernment as to the winner of the matches held—each competitor walking on a separate track, and, of course, with a separate dial to show the distance. Whether to add a little color to the programme or because he is nearly a fixture on the Pavilion bill, Will English also appeared in his songs and dances to every satisfaction, with all a colored man's dexterity.

At the Palace Theatre Mile, Ella and her performing lions are a very striking item. She shows great daring in her handling of these magnificent beasts, six in all, and the docile manner in which they obey her speaks well for the unusual command she possesses over them. Her turn is capital, being sensational because it is not devoid of danger, while it is interesting. Tom Hearn is back at the Palace with his travesty on physical culture and juggling. He is very amusing, though just a trifle too exaggerating and too given to breaking crockery, but seeing that for being funny he is also breaking records, one must overlook his smashing propensity. The Palace management can compliment themselves upon having some interesting war pictures, on the Russian side of the question. La Tortajada and Mlle. Cella Galley still deservedly fascinate their audiences. Sam Edwards, with his company in A Pass for Two, made a most successful debut at the Palace last Monday night, and both he and Ethel Hollingshead entertained splendidly. Mr. Edwards is leaving for the Continent next week, and after a short tour intends sailing for America from Rotterdam Aug. 13 on the Potsdam.

George Lask, of the Tirol, San Francisco; Edward Crosby, dramatic editor of the Boston Post, and Marie Cahill are in London.

Jo Paige Smith, Mr. Brugeman, of the Empire Theatre, Hoboken, and Welmer and Vincent sail for New York on the Minnehaha to-day.

Louise Willis has been engaged as principal boy in the pantomime Aladdin at the Avenue Theatre, Sunderland, next Christmas. She intends sailing for home next week for a short vacation.

I am glad to be able to confirm the news that Pat Shea has almost entirely recovered from his paralytic stroke. Although I have not seen him, I understand he is going to a convalescent home to recuperate his health, and hopes in a very short time to make his reappearance at some London music hall.

Tom Moore and Tom Jenkins sail to-day for New York on the Umbria. Press Eldridge also departed these shores during the week.

Herrmann will make his first appearance in England next May, at the Palace Theatre in London.

Go-Won-Go-Mohawk gave a banquet at the Café Monico to her company at the closing of the season. It was also a farewell to her treasurer, W. H. Killey, who sailed for Boston two weeks ago on the Saxon.

I am very sorry to record the death of Herbert Campbell, the well-known English comedian, who died last Tuesday through an accident which brought about erysipelas and then blood poisoning, death being due to compression of the brain due to rupture of a blood vessel. His long connection with Drury Lane pantomime made him popular with both young and old theatregoers, and his pleasant, genial manner and continued acts of charity won the hearts of all his colleagues in the music hall profession and the public who went to hear him. He will be sadly missed.

Arthur Lloyd, a well-known music hall comedian in the sixties, died last Wednesday at Edinburgh.

REVONOC.

## AMERICANS IN AUSTRALIA.

On May 1 the American Travesty Stars company, under the management of Harry James, assisted by Sam W. Combs as general business manager, sailed from San Francisco on the steamer Sierra on their trip around the world, presenting the repertoire of Weber and Fields' successes. They stopped in Honolulu for eleven performances, turning away an average of 300 people at each performance. Leaving Honolulu June 1, they started for Sydney, Australia, touching at Pago Pago, Samoan Islands, Auckland, New Zealand. At Pago Pago some of the company went ashore and were caught in a tropical rain storm, but they saw the natives and got some "tapu" cloth. From Samoa to



VAUDEVILLE.

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Auckland stormy weather prevailed. When the company arrived there they went ashore and saw J. C. Williamson's fine production of the Maori opera, "Ta-Pu," and thoroughly enjoyed it. As soon as the steamer passed the "Three Kings" stormy weather set in, getting rough each day until reaching port. On Thursday, June 16, in latitude 35 degrees and longitude 158 degrees, Mrs. Richard Goodall, wife of the stage director, gave birth to a bouncing baby girl weighing eight and three-quarter pounds. Mother, child and father are doing well. The company consists of Kolb and Dill, Barney Bernard, Winsford Blake, Maud Amber, Richard Goodall, Ben Hassen, George Clifton, Lillie Sutherland, Fred Snooks, Charlotte Vidot, and a chorus of twenty girls. They all arrived in Sydney on June 17, where the company was to present Fiddle-Dee-Dee at the Palace Theatre July 15. After playing in Sydney several months the company will go to Melbourne for a protracted stay, and thence to Africa, India, and England.

#### VAUDEVILLE IN BROOKLYN.

At Henderson's Music Hall, Way and his American Beauties and Cubbitt's Melange Girls struggled for recognition, but did not create a very deep impression. The Ford Brothers proved the applause hit of the show in an excellent dancing specialty. Palfrey and his new partner, Barton, succeeded admirably well. Others who pleased were Gaston and Stone, Rossi Brothers, Potter and Hartwell, Archer's Philippine Girls, Mr. and Mrs. Dan Hatt, McDonald and Hunting, Mazette, Burrows and Travis, Effe Brooklyn, the Two Roses, Harry B. Watson, and Henrietta Dreyer. This week, Victor's Royal Italian Band (thirty-five pieces), Two Roses, Dolly Jordan, Alton and Thelma, Dumont Sisters, Three Mitchells, the Macbans, Keno, Welch and Melrose, Revere Sisters, Whang Doodle Comedy Four, Hughes and Hazlet, and May Hoey.

At Morrison's Theatre, Rockaway, this week the Four Mortons head a splendid bill. Others are Mayme Gehrue and John Ford, Mattie Keene and company, Mitchell and Cain, Swan and Bombar, Joe Morris, and the Beardsley Sisters.

At the Brighton Beach Music Hall The Magic Kettle has been engaged for a two weeks' run. John Mason, assisted by Eva Graw, Amelia Summerville, Jordan and Harvey, Nellie Ferodo, Jack Theo Trio, and Tchow's Cats fill out the bill. Shafer's Band is still the attraction at the hotel.

At Manhattan Beach Theatre A Girl from Dixie is the attraction. Hermann is the matinee offering, and Shannon's Band. Palm's fireworks are drawing big crowds.

At Dreamland, Belle Gordon, assisted by her sister Minnie, Golden Gate Quintet, Sato Sonatario and company, Villars and Lee, Smith and Bowman, and Dollie Cole comprise the vaudeville at Dreamland, Coney Island. The circus acts here and at Luna Park are of the best.

GEORGE TERWILLIGER.

#### WESTERN ACTORS JOIN UNION.

A number of vaudeville performers who play the ten-cent circuits in the West have established a branch of the Actors' National Protective Union in Seattle. It was organized on July 11, with Samuel Wheeler as President, and two days later became affiliated with the Western Central Labor Union. The Seattle branch is No. 11, and indications are that it will be one of the most active organizations of its kind. Mr. Wheeler has been very busy getting members all along the coast, and has been very successful in his efforts in banding the performers together. When plans are fully matured the managers of the numerous cheap theatres will be asked to employ only members of the union in good standing, but in case suitable union members cannot be secured, nonunion performers may be hired, provided that they apply at once for membership.

#### FANNY FIELDS AT HOME.

Happy Fanny Fields arrived in New York a few days ago on her annual visit to her relatives in this city. She came over on the maiden trip of the great steamship *Baltic*, and had as a fellow passenger J. Pierpont Morgan. Miss Fields had a very jolly time on the voyage, and at the concert given on board she caused tears of unalloyed joy to roll down the cheeks of the great financier, who told her afterward that he had not laughed so heartily since he organized the Steel Trust. Miss Fields will remain here for the summer, and will return to England in September to open in London at the Tivoli for three months. She has received several flattering offers to play on this side, but has declined them all, as she is devoting herself entirely to recreation.

#### BERT FLATT IS ALIVE.

THE MIRROR several months ago printed a request for information concerning the whereabouts of Bert Flatt, the musical comedian, and a number of letters were received from different parts of the world in which he had been seen. One correspondent wrote that he had heard that Flatt had died and was buried at sea on his way from South Africa to England. Authentic information about Mr. Flatt was first obtained last week from Arthur Hill, of Hill & Silvery, the bicyclists, who are at the Paradise Gardens in this city. Mr. Hill said that Flatt was a member of his company touring the India several months ago, and that he last saw him in Calcutta, where he is now. "Those who desire to communicate with him can reach him by addressing him care of Manager Stevens, the Theatre Royal, Calcutta."

#### TOM MOORE RETURNS.

Tom Moore arrived last Saturday from England, where he has just completed a six months' engagement, including the Barrasford Tour. He met with big success everywhere, especially in Ireland, where his work was tremendously appreciated. The Irish are enthusiastic people and they know real talent when they see it, and every night they received his coon songs and dances with tumultuous applause and roars of delight. Unlike most "coon singers," he has made a study not of the mythical negroes who roam by moonlight in the bayous and melon patches, but of the real colored man in towns, and his sketches show that he is able to observe for himself. Mr. Moore will return to England next June, where he is booked up solid for one year and his welcome is assured.

#### LILLIAN BURKHART TO PLAY.

Lillian Burkhardt, who retired from the stage at the time of her marriage several months ago to George Goldsmith, of Los Angeles, Cal., will

play a few special engagements next season, covering a period of about ten weeks. The contracts for these dates were made over a year ago, and before Miss Burkhardt decided to settle down to the joys of domesticity. She is delighted with her new home in California. It is a pretty little cottage on one of the principal avenues, and judging from photographs sent to one of Miss Burkhardt's New York friends, is furnished with the excellent taste for which the clever little actress is famous.

#### VAUDEVILLE JOTTINGS.

Loney Haskell enjoyed the distinction of having a very large picture of himself, together with an interesting interview, appear in a recent issue of the *Londoner*. "Hall," Mr. Tucker submitted to the photographer that he was delighted with his experience in telling jokes to the Londoners, and announced that he would go over again next season.

"The Honey-suckle and the Bee" is the subject of a lawsuit recently brought in a court in Sydney, Australia, by a New York for Halifax and return, to enjoin W. J. Deane, an importer of music, from selling the song.

Maria Aspiroz, a pretty little Spanish girl of sixteen, who is a most accomplished violinist, will shortly make her vaudeville debut. Miss Aspiroz is a native of Spain, and was graduated from the Conservatory of Music in Madrid at a very early age. Some months ago she sailed to Porto Rico, where she gave several concerts, and later on visited Mexico, touring the principal cities with great success. From Mexico she went to California, where her talent was also appreciated highly. She is now in New York accompanied by her father, Marcellano Aspiroz, who is also a musician of more than ordinary ability.

Walter J. Tucker, the Boston vaudeville agent, after two months of labor, has secured the services of James J. Corbett to appear at an entertainment to be furnished by Mr. Tucker on Friday evening, Aug. 12, at Halifax, N. S. Corbett is enjoying his vacation at Bayville, and positively refused to break up his rest, but through Mr. Tucker's efforts and on account of the enormous sum offered, the pugilist consented to accept his offer, which was \$700 and all expenses from New York to Halifax and return. This is the largest amount ever paid to a performer by an agent in New England for a single performance. The entertainment has been arranged as a benefit to John E. Sullivan, of the British Navy, who was stricken with blindness at Halifax. The merchants of the city agreed to pay for some good card in order to draw a rousing benefit for Mr. Sullivan. After a week's debate they selected Corbett out of 150 who had been offered to appear.

Ethel Whitesides, who with Turner's "picks" is touring Australia under Harry Richards' management, opened her season in Sydney, making a hit. The two pickaninies are somewhat of a novelty, and the clever work of Miss Whitesides has completely won the Australians.

Hooked by Crook was an unqualified success in Glasgow, Scotland, and Homer B. Mason in the role of the burglar showed great versatility and was most amusing. He was ably supported by Miss Keeler and J. Traversa. The audience was enthusiastic in their appreciation of the sketch.

Mudge and Morton, after a long and very successful provincial tour, will open at the Tivoli, London, on Sept. 12, for four weeks. They also have a number of engagements in the provinces.

Robert Evans, last season a member of the Mr. Bluebird co., has become a member of Rosario Guerrero's co., at the New York Roof-Garden, playing the role of Escamille in the pantomime version of Carmen. He made his first appearance in the role last Monday evening and scored a pronounced success.

Frank Hardiman, who has been seriously ill for the past few weeks, returned to his post as treasurer of Tony Pastor's Theatre last week.

Tom Ryan, of Lewis and Ryan, has become a kodak fiend. He does not go about snapping scenery and actors as other professional snappers do, but confines his efforts at picture making to one subject. It is a certain baby who is now several months old and is beginning to look like his father. The proud daddy has pictures of the baby in his pockets, and he shows them to the age of one week up to the present time, and he delights in showing them to his friends.

The English rights of the Snow Man, the comest bill which was presented by John W. Mitchell and Grace Merritt at Proctor's Twenty-third Street Theatre last week, has been sold by the author, Mrs. Fanny Locke MacKenzie, of Chicago, to Douglas Carley, formerly with William Collier in On the Quiet. Mr. Carley intends to present the play throughout Great Britain with his wife, formerly a Miss French, of New York.

Gus Williams in a letter to Kizzie B. Masters, dated July 20, said: "I witnessed your little play, Romance of Red Cross, last week at Proctor's Twenty-third Street Theatre, and in my estimation it is one of the best I have seen in vaudeville. It is a gem." Jules Ruby is doing the booking for Miss Masters.

Our Boys in Blue was one of the features of the bill last week at the New York Roof-Garden.

Tony Pastor has the only genuine novelty in town this week, in a matter of fact, a new Theatre, which is said to be one of the best marionette entertainments ever seen. It requires the services of seven skilled men to manipulate the figures.

The Great Heywood has just finished the M-liv's "Gentle and for the next four weeks will be on the Heller and Gladding Circuit. On Aug. 27 he will open his second season at Dumont's Eleventh Street Opera House, Philadelphia, in a new character change act.

Louis M. Granat, the whistler, is in his sixth week at the New York Roof. He is making a feature of the Poet and Peasant overture, and a number of popular songs are also in his repertoire.

Newell and Niblo are resting at their home in Chicago for two weeks prior to opening their Summer and Fall season in vaudeville. They have just closed sixteen weeks with their own co.

The Magic Kettle, exploited by Josef Yarrick, began a two weeks' engagement yesterday at the Brighton Beach Music Hall. When this engagement is concluded the Kettle will appear at the Tivoli, London, for the next eight weeks. Manager Gower, of Brighton Beach, has billed the attraction very strongly and expects that it will create a sensation.

Marie Dressler has opened a chop suey restaurant at Dreamland, in addition to her regular vaudeville work. "Chop suey" is a new variety of putting the old proverb, and when the sun is high she wears the mite that positively refuses to vanish.

Colonel Cummins' Wild West Indian Congress and Rough Riders of the World at the St. Louis Exposition is full of the attraction of the exhibition is given also, through the medium of the concession's car entrance to the arena. The arena is now open to the public on Sunday is out of the jurisdiction of the Louisiana Purchase Exposition. This is the only attraction that enjoys this privilege. The show comprises over 850 people, including Indian and 500 horses that are now in the city. The enterprise is under the personal direction of Colonel Frederick T. Cummins, Joseph Hazen is looking after the business management.

The Talkers of America is the title of an organization recently inaugurated by the orators of the Pike at the St. Louis World's Fair. Charles L. Jones, W. J. Taylor, James Anderson, J. McNew, and Joseph Callison are the charter members. Joseph Pazen and George Steele are honorary members.

Dixon and Holmes closed their second week at Electric Park, Baltimore, July 29, and on Aug. 1 at Woolworth's Roof-Garden, Lancaster, Pa., and Aug. 1 at Edna Frank, a niece of Henry Frank, the author and lecturer made her debut in vaudeville at the Midland Beach Theatre, Staten Island, last night, and her work decidedly finished.

D. Norman Travis has finished his vacation and is now on his way to New York to complete arrangements for the production of a sketch called The Cowboy and the Girl in vaudeville.

May Vokes will start a long tour in vaudeville at Cleveland's Theatre, Chicago, on Aug. 28. She will appear in a skit by Charles Alfred Byrne called The Model Maid.

William Grossman has been appointed legal representative in the United States for the International Artists' Lodge, the European organization of vaudeville performers, which has a membership of 3,000, with headquarters in Berlin.

Morris Weston, who arrived here ten days ago from New York, was stricken with smallpox at his boarding house in West Fifty-first Street on Sunday and was immediately removed to the hospital on East 10th Street.

Low Fields presented his eldest son with a pony last week on the occasion of his birthday. He also showed the youngster to have a lawn party, at which all the children in Allenhurst, N. J., were present. Among those who attended were a daughter of Mr. and Mrs. Julian Mitchell, a son of Mr. and Mrs. William A. Brown, a daughter of Mr. and Mrs. Charles Richmond, and a son of Mr. and Mrs. Otto Harlan.

Fred and Bess Lucher are scoring a big hit in Charles Horwitz's rural sketch, A Rustic Romance.

One hundred electricians employed in the theatres

in New York and Brooklyn were the guests of the management of the Galveston Flood at Coney Island last week. The "switch leaders" examined all the novel appliances used in the production and learned a great deal about effects that they had never known before.

It is possible that L. M. Erick, who will manage the Prospect in Cleveland for B. F. Keith, will also have charge of the new Keith house in Buffalo when it is finished.

Shea's new theatre in Buffalo has been roofed in and will be ready for use before next Christmas. The Aerial Theatre on top of the New Amsterdam Theatre, which is now run as a roof-garden, will be let during the winter for amateur entertainments and concerts. It has windows that can be shut and a steam heating plant that will help to keep the house warm on winter nights.

Odette Tyler made her debut on Monday, July 25, at Rockaway Beach. Her sketch, The Mind, the Mouse and the Man, scored such a success that she has been offered thirty-two weeks of consecutive bookings. She has now in preparation a novel electric effect, which will be introduced in the sketch and is expected to add greatly to its charm.

Flossie Hope, the dancer, has returned to Fischer's Theatre, San Francisco, where she was a big favorite during the run of the Weber and Fields' burlesques.

#### VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Marcel's Art Studios, Eva Mudge, and Hines and Remington are some of the favorites on the Chicago Opera House bill this week. Charles Deland and co. give a small musical comedy, and Stanley and Wilson ditto. Cleveland's The Roscoe Midgates head the bill, which includes Macart's dogs, etc., Emmett Devoey and co., Billy Link, the Avolos, Loyd and Lawrence, and Ernest Hogan. Season's Soucy; Renee Richards and co., Martin and Maxmillan, El Zobelie, Flo Adler, and Vernon and Cameron. —Riverview: First Imperial Band and concert attractions. —Hilltop's Garden: George and May Woodward, the Bradys, Minnie and May Newman, Mabel Dempster, —Coleman: Brooks and co. Band concerts. —Trocadero: Summer Girls. —Sam Jack's: Woodson, Moore and Woodson and burlettas. —Items: Helene Becker and co. gave a very great success at the Chicago Opera House last week and the acts of Girard and Gardner, Stewart and Fitzgibbon, and Blocksom and Burns went well. Cole and Johnnie engagement at the C. O. H. was postponed from this week to next. Bobby Glynn will begin his season Sept. 5 at the Olympic with a monologue. —Valerie Bergey will play His Japanese Wife at the C. O. H. next week.

ST. LOUIS, MO.—A Forest Park Highlands a very effective bill, which opened on Sunday afternoon, July 31. The roster is Marco Twine, Johnson, Davenport and Lorella, Louise Dresser, Jack Norworth, Swan and Bombard, and Ruth Nolta. A good bill, and a sketch of the same, was booked on the roof-garden. The box office has been new yodels, quite out of the usual. —At the Suburban the Zarrow Trio of trick bicyclists are the headliners.

Meritt and Borella, the K. K. K., Anita Claus, the Max Smith duet, Minnie Kline, and the Three American Beauties make up an unusually interesting bill. —At Mannon's Park the bill is Mazzuz and Mazzet, Dick and Alice McAvoy, Lillian Walton, Joe H. Traversa, and Arthur and Darro. —Burton and Frank Hall.

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NEWARK, N. J.—Theodore's Good houses witnessed an excellent bill July 25. For Lizette was the headline act. Anna Layton and co., Three Westons, Louise Sylvester, Fisher and Clark, Lawrence Crane, Bennett and Kline, and the Electric Park. At this popular resort 25,000 were seen, and Mrs. Harry Thorne and co., Asst. and Eddie co., Eulah Lee, W. Edwin Ardell, Lavine and Leonard, Tyce and Jernon, Nevada Farrington, and Arthur Parker. FREDERICK T. MARSH.

BALTIMORE, MD.—The Castle Square Quartette are giving the patrons of the Electric Park a musical treat this week. The Musical Bonnetts, the Hollands, and a number of others afford great diversion. The Monumental Theatre audience 31c. The attraction is the Utopians, Broke and Broken and A Yellow Dog are the burlesques, and as exceptionally fine olio is included. Parisian Widows follow. HAROLD RUTLEDGE.

SAN FRANCISCO, CAL.—The Orpheum week July 25 has Rose Corbett and co., Julian Rose, Mystery Zaneles, Musical Kleist, Leroy and Clayton, Estella and Babette, D'Arville, Cunningham and Smith, and Harry Seebek. "The Chutes has the Tobins, Brandy and Wiley, Little Merry Lushington, Lulu Park, Moro and Lucile Will. OSCAR E. FRANK.

ROCKY POINT, R. I.—The Forest Casino's bill July 24-30 embraced acts by Katherine Nelson, Bates Musical Trio, Bohoe and Hyers, Ida Howell, Lester and Kelleter, Ferguson and Dupree, Charles Frederick, Hayman and Franklin, Prentice Trio, Scott and Scott, Mabel Herbert, Hobe Meersom, and Willie and Collins. Fair business. HOWARD C. RIPLEY.

REVERE BEACH, MASS.—Point of Pines (William H. O'Neill, mgr.): Week July 25-30 the Pines Opera co. gave an excellent performance to fair business. Free concert by Lynn Cadet Band and Pines Opera co. attracted large audience 31c. The season at the Pines came to an abrupt end. All the amusement attractions are discontinued and only the hotel and bathhouse remain open. The new summer law is the cause of the closing, for without the big business always done on Sundays the profits are nil. Manager O'Neill says that he will not resume business until the Revere town officials grant permits for Sunday business. "Frescutt Gardens (William H. O'Neill, mgr.): J. J. Flynn, Emmet Bristol and 'Way Up East gave poor performances week 25-30 to medium business. For week 1-6 the Pines Opera co. has been transferred to the Gardens. Girdle-Grada will be the bill. Jennie Emmet, Ethel Hunt, Clara Huebler, J. J. Donnelly, Martin Pache, Henry C. Peakes, Phil Nares, and Charles Walters.

HAVENHILL, MASS.—Hampton Beach Casino (Gorman Circuit): Gorman's Tuxedo Comedy co., including Mitchell and Maroon, the Vednars, Kimball and Donovan, the Darrows, all made good. Large attendance week July 25.—The Pines (J. J. Flynn Circuit): Flynn's Minstrels 25 and 30 to record business. The feature was Dan Coleman's singing and comedy work. For week 31 Mr. Flynn offers his Trolley Party.—Canobie Lake Theatre (Gorman Circuit): The Four Tots, assisted by an exceedingly strong cast, played the first week. The vocalists



Beall, mgr.; Dark.—Lake Manawa: The Battle of Quingua, by the Omaha Guards and the Thurston Rifles, started a week's engagement July 24 to good attendance. The two Melroses in a thrilling bicycle act on a tight wire; Bob Fackler, high diver; Prof. Andrews, balloon ascensionist, and Covall's Band completed the attractions for the week.

**FALL RIVER, MASS.**—Lincoln Park: The bill presented by Manager Phelps week July 23 was good. Mr. and Mrs. Fred Wolf, Frank Lawrence, Rice and Walters, Conlon and Hastings, the Wilsons, Prof. Phelps' new moving pictures, and, as a special feature, Will Dockery, who made a big hit with his new songs, six to seven calls being the rule. Manager Phelps is meeting with success this season.

**SARATOGA SPRINGS, N. Y.**—Kayderson Park Theatre (Kintling and Brown, lessees; Morgan D. Wilson, mgr.): An excellent programme was presented July 23-25 by the American Vandeville co., consisting of Frank Emerson, Fred and Lazzell, Goldie and Edwards, Clarence Duo, and Toledo and Price, to good business. Concerts are given Sunday evenings.

**LITTLE ROCK, ARK.**—Forrest Park (Charles T. Taylor, mgr.): July 23-25: Carlton and Terre, Two Julians, Humble Sisters, Wilson Brothers, and Frances McNulty to large business. Carlton and Terre, old-time favorites, scored a hit. Week 25-30: Carlton and Terre, Warren and Howard, Baby Keife, and Two Julians.

**NEW ORLEANS, LA.**—West End on Lake Pontchartrain (J. E. Corcoran, mgr.): The customary large crowds continue. Aside from Paolelli's Concert Band as the musical feature, the offerings are Dorothy Kenton, banjoist; Bomm-Bomm-Brrr, musical comedy act, a troupe of Arab acrobats, and the biograph. Entertaining bill.

**BANGOR, ME.**—Riverside Park (Hampden B. H. and W. R. Co., mgrs.): The Herald Square Comedy co. closed July 23 to good business; co. and performance fine. The Imperial Specialty co. opened 25-30 to good audience, who were pleasantly entertained by Jumper and Hayes, H. M. Lorette, Mr. and Mrs. Harry Bartlett, Tom Almond, and De Bleeker's dogs.

**SPRINGFIELD, O.**—Spring Grove Casino (E. F. Martiny, mgr.): The bill week July 23-31 included Brooke Elitmyr, Duffy, Sawley and Kelly, Martin and Quigg, St. John and Le Fever, Rena Arnold, and the kinograph. Brooke Elitmyr was very good; rest of bill mediocre. Business good.

**CANTON, O.**—Lake Park Theatre (T. K. Albaugh, mgr.): The Barlow Minstrels July 17-23 pleased good audience. The programme 24-30 is composed of Milt and Maud Wood, Ella Shields, good baritone singer, Four American Trampsters, Ferguson and Beeson, and Curtis and Adams.

**PEORIA, ILL.**—West (C. F. Barton, mgr.): Week July 23-25: McBurnie and Baeker (holders), Kosum and Chaplain, Kuetser, and J. T. Powers. A really excellent lot. Usual attendance. —Jacobs' (A. F. Jacobs, prop.): Week 25-31: Fair vaudeville. Good crowds.

**MEMPHIS, TENN.**—East End Park (A. B. Morrison, mgr.): Business continues excellent. Week July 24-30 bill included Zeb-Zarrow Troupe, Dancing Dawsons, Selger Sisters, Arthur Rigby, Madame Sousa, and Francis McNulty.

**MICHIGAN CITY, IND.**—Washington Park Theatre (C. Cook, mgr.): Week July 18-24 Smith and Fuller, Magnus and Mazette, Merritt and Rosella, Sisters Texana, and kindred. Smith and Fuller especially well received.

**DANVILLE, VA.**—Casino (Jake Wells, mgr.): Babe Waite, local mgr.; The Star of the Four and Empire, and Three and Four, in repertoire 25-30. Business good. Oubour Dramatic co. in repertoire 25-30.

**LANSING, MICH.**—The Michigan Suburban Street Car Co. has built a new summer playhouse at Waverly Park, 34 miles from Lansing, and will open it in the near future with vaudeville.

**ELMIRA, N. Y.**—Rialto (P. W. McConnell, mgr.): Bill July 25-31: Allen and Appleton, Connors and Connors, Joe Egan, Madge Daytelle, Towner Sisters, Mae Lawrence, and James D. Proudlove. Good business.

**OTTAWA, CAN.**—Maude Beach in illustrated songs and the biograph are drawing big crowds at Britannia-on-the-Bay Park week July 23-30.

**UTICA, N. Y.**—Summit Park Theatre week July 23-31: Daly's Minstrels to large audiences. Good performance.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with combinations are not published in this list.

Acrobatic Girls, Eight-Folies Bergere, Paris, France. —Indefinite.

Addison and Livingston—Edison, Spokane, 1-6. Albana, The—Oleantay Park, Columbus, 1-6.

Albana, The—Oleantay Park, Columbus, 1-6. Albus and Bartram—Keith's, Boston, 1-6.

Aldrich, Charles T.—Paradise Roof, N. Y., Indefinite. Alexander and Hoffman—Proctor's, N. Y., Indefinite.

Alexandria, Mile.—Luna Park, Coney Island, May 10-Sept. 3.

Allaire and Caville—Novelty Grand, Fresno, 1-6. Allen and Doane—Bijou, Marquette, Wis., 1-6.

Allen, Leon and Bertie—Beacon Park, Webster, Mass., 1-6.

Alpine Family—O. H. Springfield, O., July 31-6. Amalia and Manola Family—Grand, Ogden, 1-6.

Amara, Myra—Newport, 1-6. Andra, David—Casino, Richmond, Va., 1-6.

Archer and Cooper—Casino, South Beach, N. Y., 1-6. Armstrong—Athletic Park, Buffalo, 1-6.

Armstrong, Wm. H.—St. Shep, 1-6. Ascott and Eddie—Pastor's, N. Y., 1-6.

Atherton, Agnes—Niagara Falls, N. Y., 1-13. Austins, Tossing—Tivoli, Melbourne, July 16-Sept. 15.

Avalos, The Two—Cleveland, Chicago, 1-6. Baird Brothers—Keith's, Boston, 1-6.

Baby Carick—Young's Pier, Atlantic City, 1-6. Balerini, Clara—Keith's, N. Y., 1-6. Keith's, Phila., 1-6.

Barne and Washburn—Pleasure Beach, Bridgeport, 1-6.

Barrett Sisters—Mountain View, Casino, Roanoke, Va., 1-6. Electric Park, Danville, 8-13.

Barrett, Juggling—Chicago, O. H., 1-6. Barrington, Joseph—Palace, Bridlington, Eng., 1-6.

Barry and Halvers—Park, Bayonne, N. J., 1-6. Bean and Hamilton—Temple, Detroit, 1-6.

Beardsley Sisters—Morris's, Rockaway Beach, L. I., 1-6.

Bell, Senator—Frank—Oakford Park, Jeannette, Pa., 1-6.

Belle Claire Brothers—Keith's, N. Y., 1-6. Belmont, Joseph—Keith's, Phila., 1-6.

Benner, Emelle—Lake Quinsigamond, Worcester, Mass., 1-6.

Bennetts, Musical—Electric Park, Baltimore, 1-6. Bentler, Musical—Chicago, O. H., Chicago, 1-6.

BERGERE, VALERIE—Chicago, O. H., Chicago, 8-13.

Bertram, Helen—Columbia, St. Louis, 1-6. Bickel and Watson—Forrest Park, St. Louis, 7-13.

Bickel, Frank—Lake View, Chicago, 1-6. Bissett and Scott—Electric Park, Baltimore, 1-6.

Blondell, Abby—Proctor's, Newark, 1-6. Proctor's, N. Y., 8-13.

Bobanan and Corey—Proctor's 23d St., N. Y., 1-6. Bobbe and Hyers—Forest Casino, Providence, 1-6.

Bonelli, William—Proctor's, Newark, 1-6. Borani and Navarro—Olympic, Chicago, 22-27.

Boston City Quartette—Monumental, Baltimore, 1-6. Bowers and Curtis—Trent City, Cal., 1-6. Barton O. H., Fresno, 8-13.

Bradley Sisters—Morrison's, Rockaway, L. I., 1-6. Brighton Beach, 8-13.

Brennans, The Musical—Glos Park, Baltimore, July 24-6.

Brettons, The (Eastern Team)—East End Park, Memphis, Tenn., 1-8.

Brettons, The (Western Team)—Park Pueblo, Col., 1-3. Briner and Chapman—Riverside Park, Anderson, Ind., 1-6.

Brittons, The—Shea's, Buffalo, 1-6. Brown and Bartolotti—Sommer Park, Montreal, Can., 1-6.

Brown and Wright—Lakemount Park, Altoona, 1-6. Browne, Whistling Tom—Empire, London, Eng.—Indefinite.

Bruce and Dalgreen—Keith's, Boston, 1-6. Buckley, Mr. and Mrs. Charles—Pastor's, N. Y., 1-6.

Burke, La Rue and the Inky Boys—Keith's, Phila., 1-6. Burkes, Juggling—Victory, San Jose, 1-6.

Burke, Harry—Electric Park, Vincennes, Ind., 1-6. Burt, Anna—Cedar Point, Sandusky, July 31-6.

Burton and Brooks—Springbank Park, South Bend, Ind., July 31-6. Ft. Sheridan, Highland Park, Ill., 1-6.

Burton and Burton—Columbia, St. Louis, 1-6. Bush and Gordon—Oklahoma City, 1-6.

Caffrey and Grant—Dorlie's, Atlantic City, 1-6. Chestnut Hill Park, Philadelphia, 8-13.

Calcedo, Juan A.—Hippodrome, London, Eng.—Indefinite.

Caldera, A. K.—Chicago, O. H., 1-6. Cameron and Toledo—Crystal, Denver, 1-6.

Carlson, Al—Springbrook Park, Springfield, 31-6. Carlin Rose—Monumental, Baltimore, 8-13. Lyceum, Washington, 15-20.

Carlin's Sons—Woodworth's, Lancaster, 1-6. Carmontella, La—The Lagoon, Cincinnati, 31-6.

Carrie, Mlle.—Chester Park, Cincinnati, 31-Aug. 6. Lake Park, Ft. Wayne, 7-13.

Carr, Pop—Pop Casino, Providence, 1-6. Carson and Willard—Park, East Liverpool, O., 1-6.

Castle Square Quartette—Electric Park, Baltimore, 1-6.

Chadwick Trio—Central Park, Allentown, 1-6. Chiquita—Athletic Park, Buffalo, 1-6.

Clark, John F.—Reeves Park, Fostoria, O., 1-6. Clark and Temple—Flynn's Circuit of Parks, June 1-6.

Clemo and Cassella—Wintergrove Park, Louisville, 1-6. Colby Family—Sans Souci Park, Chicago, 31-6.

Collins and Hart—Paradise Roof, N. Y., 1-6. Collins and Hart—Paradise Roof, N. Y., 1-6.

Colton and Darrow—Columbia, St. Louis, 1-6. Comfort, Mack and Comfort—Pottstown, Pa., 1-6.

Comstock, Laura—Springbank Park, London, Can., 1-6.

Conce and Conrad—Keith's, Phila., 1-6. Conway and Leland—Empire, Swansea, Eng., 1-6.

Empire, Newport, 8-13. Cook and Harris—Forest Home Hall, Sylvan Beach, N. Y., July 11-Aug. 20.

Cooke, Edith—New Moulin Rouge, Paris, France, 1-Aug. 31.

Corinne, Mlle.—Shea's, Buffalo, 1-6. Cox, Ray—Temple, Detroit, 1-6.

Craig, Richy W.—R. B. Park, Westbrookfield, Mass., 1-6.

Crane, Gardner, Mr. and Mrs.—Avon Park, Youngstown, O., 31-Aug. 6. Farm Theatre, Toledo, 7-13.

Crane, Lawrence—Proctor's 125th St., N. Y., 1-6. Dale, Dancing—M. Clemens, Mich., 31-6. Casino, Toledo, 1-6.

Dalto and Zella—Columbia, St. Louis, 1-6. Daly and Devere—Park, Bayonne, N. J., 1-6.

Daniels, Blanche—Forest Casino, Providence, 1-6. Darrow, J. and Mrs. Stuart—Gorman's Park Circuit—Indefinite.

Davis and Walker—Elmira, N. Y., 18-Aug. 20. Davis and Wilson—Queen City Gardens, Elmira, N. Y., July 25-Aug. 20.

Davison, Abbott—Eldridge Park, Elmira, N. Y., 1-6. De Acco, Mlle.—Riverview Park, Washington, D. C., 1-6.

De Faye Sisters—Brighton Beach, N. Y., 1-6. Delancey, Charles—Chicago, O. H., Chicago, 1-6.

Delaney and O'Connell—Washington Park, Michigan City, Ind., 31-Aug. 6. Godfrey's Pavilion, Grand Rapids, 14-20.

Delberg Sisters—Keith's, Philadelphia, 1-6. Delmore, The—Miles—Avon Park, Youngstown, 7-13.

Delmore, The—Miles—Avon Park, Youngstown, 7-13. Derenda and Green—Chutes, San Francisco, July 18-Aug. 6.

De Van Sisters—Shea's, Buffalo, 1-6. Devoy, Emmet—Cleveland's, Chicago, 1-6. Orpheum, San Francisco, 14-20.

De Weese, Jennie—Schaefer's Garden, Columbus, 25-6.

Dixie and Yankee—Keith's, Boston, 1-6. Dixie and Yankee—Keith's, Boston, 1-6.

DOHERTY SISTERS—Ammon, Moscow, Russia, 16-Aug. 6.

Don and Thomson—Columbia, St. Louis, 1-6. Dorsch and Russell—Sheedy's, Newport, R. I., 1-6.

Draive—Park, Bayonne, N. J., 1-6. Dresser, Louise—Forest Park Highlands, St. Louis, 1-6.

DREW, DOROTHY—Bijou, Melbourne, Australia, 9-Aug. 20.

Dumond, Dalay—Proctor's 23d St., and 5th Ave., N. Y., 1-6.

Dumonds, Three—Park, Bayonne, N. J., 1-6. Dunworth, Fred—Proctor's, Newark, 1-6.

Dunworth, Fred—Proctor's, Newark, 1-6. Duval, La Scala, London, 8-13.

Earle and Wilson—Keith's, Philadelphia, 1-6. Edwards, Walter—Oakwood Park, Pittsburgh, 1-6.

Electric Comedy Four—Keith's, N. Y., 1-6. Keith's, Philadelphia, 15-20.

Electric Quartette—Keith's, N. Y., 1-6. Elmore Sisters—Woodworth's, Lancaster, 1-6.

Elitmyr, Brooke—Idewild Park, Newark, O., 1-6. Empire City Quartette—Henderson, N. Y., 1-6.

Empire Comedy Four—Orpheum, San Francisco, 7-13. Orpheum, Los Angeles, 15-20.

Emperors of Music, Four—N. Y. Roof, N. Y., 1-6. Ensigns, Gloria—Edison, Detroit, 1-6.

Ernest, Charles—Pastor's, N. Y., 1-6. Everett Sisters—Monte Carlo, Nome, Alaska, July 4-Aug. 31.

Fadette's Orchestra—Keith's, Boston—Indefinite. Fairclough—Keith's, N. Y., 1-6.

Falk, Eleanor—Paradise Roof, N. Y., 1-6. Fantus, Two—Orpheum, San Bernardino, Cal., 1-6.

Farley, James and Bonnie—Lakeside Park, West Brookfield, Mass., 1-6.

Farrell, Cliff—N. Y. Roof, N. Y., 1-6. Fentelle, Harry—Hanson's Point, Toronto, 1-6.

Ferguson and Beeson—Casino Park, Mansfield, O., 1-6. Ferguson and Beeson—Casino Park, Mansfield, O., 1-6.

Ferris, John and Fred—Rockaway Beach, N. Y., 31-Aug. 6. Chicago, O. H., Chicago, 8-14.

FIELDS, W. C.—Palace, Manchester, Eng., 1-13. Empire, Shepherd's Bush, 15-20.

Fisher, Will H.—Chester Park, Philadelphia, July 25-Sept. 1.

Fisher and Clark—Sheedy's, Newport, R. I., 1-6. FISHER, MR. AND MRS. PERKINS—Casino, Toledo, July 31-Aug. 6. Robinson Park, Ft. Wayne, 1-6.

FLETCHER, CHARLES LEONARD—Tivoli, Cape Town, S. A., Aug. 1-Oct. 1.

Floredo, Nellie—Brighton Beach, N. Y., 1-6. Florence Sisters—Edison, St. Louis, 1-6.

Forbes, B. F.—Central, Seattle, 25-6. Foster, Ed and Dog—Chutes, San Francisco, 25-6.

Fox and Melville—Davenport Bay, Essex, Eng., 1-6. Frank, Edna—Beach Theatre, Midland Beach, N. Y., 1-6.

Fredo and Dare—Monumental, Baltimore, 1-6. Gasch, Sisters—Paradise Roof, N. Y., 1-6.

Gavin and Platt—Alameda Park, Butler, Pa., 1-6. Geburte and Folland—Electric Park, New York, 1-6.

Gerard, Helene—Freebody Park, Newport, R. I., 1-6. Gilday and Fox—Steepchase Pier, Atlantic City, 1-6.

Gillien and Gillen—Unique, San Jose, 1-6. GILLIHAN AND MURRAY—Cleveland, Chicago, 1-6.

Glenroy and Russell—Wells' Park, Norfolk, 1-6. Glocker, Charles and Anna—Manhattan Beach, Denver, 1-13.

Golden, George Fuller—Palace, London, Eng.—Indefinite.

Golubovs, The—Keith's, N. Y., 1-6. Gordon, Cliff—Park, Bayonne, N. J., 1-6.

Gordon, Don—Hanson's Point, Toronto, Can., 1-6. Gregson, The—Five Great Northern Chicago, July 31-6.

Guerrero, Rosario—N. Y. Roof, N. Y.—Indefinite. Haines, Robert T. and Laura Hope Crews—Keith's, N. Y., 1-6.

Hall, Frank—Columbia, St. Louis, 1-6. Hammond and Forrester—Chicago O. H., 1-6.

Harcourt and Kane—Galveston, Tex., 1-6. Hardman, Joe A.—Athletic Park, Buffalo, 1-6.

Harrington, Joseph—Palace, Bridlington, Eng., 1-6. Harris and Merlo—Governor's, Atlantic City, 26-6.

Hart and Leo—Empire, Bradford, Eng., 1-6. Hart, Kitty—Bijou, Onkash, Wis., 1-6.

Hart, Tony—Casino, Richmond, N. Y., 1-6. Hart, Willie and Edith—Steepchase Pier, Atlantic City, 1-6.

Haskell, Loney—London, Eng.—Indefinite. Hathaway, Belle—Pastor's, N. Y., 1-6.

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Hedrix and Prescott—Keith's, Boston, 1-6. Heeley and Meely—Empire, London, Eng., 1-6.

HENRY, EDITH—Marigny, Paris, France, 1-Sept. 1.

Herbert, Mabel—Forest Casino, Providence, 1-6. Henderson and Rose—Chester Park, Cincinnati, July 31-6.

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CLIVETTE

DATES AHEAD.

(Received too late for classification.)

BUSTER BROWN (No. 2; Melville B. Raymond, mgr.): Peekskill, N. Y., Aug. 17, Asbury Park, N. J., 18-20, Elizabeth 22.  
COOK-CHURCH STOCK (H. W. Taylor, mgr.): New Bedford, Mass., Aug. 22-27, Brockton 28-Sept. 3.  
DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): Hoboken, N. J., Aug. 14-17, Camden 18-20, New York city 22-27.  
FAUST'S, TED E. MINSTRELS (G. D. Cunningham, mgr.): Toledo, O., Aug. 10, Sandusky 11, Lima 12, Chicago, Ill., 13, Cleveland, O., 15, Upper Sandusky 16, Van Wert 17.  
HOEFFLER, JACK, SHOW (Eastern: W. Morris Gale, mgr.): Marshalltown, Ia., Aug. 1-14, Red Oak 15-21.  
LYON STOCK (E. G. Grosjean, mgr.): Altoona, Kan., Aug. 1-6, Sedan 8, Jefferson 9-13.  
PAYTON'S, COUSE, STOCK (David Ramage, mgr.): Springfield, Mass., Aug. 1-13, Schenectady, N. Y., 15-20.  
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): New York city Aug. 8-13, Cleveland, O., 15-20.  
RACHEL GOLDSTEIN (A. H. Woods, mgr.): Philadel-  
phia, Pa., Aug. 20-27.  
SEIBEL BROTHERS' DOG AND PONY SHOW:  
Owatonna, Minn., Aug. 6, Faribault 8, Northfield 9, Red Wing 10, Winona 11.  
SELLS AND DOWNS' SHOWS: Hammond, Ind., Aug. 3.  
SIDE TRACKED (Jule Walters, mgr.): La Crosse, Wis., Aug. 2, Rochester, Minn., 3, Larimore, N. D., 10, Devil's Lake 11, Rugby 12, Minot 13.  
THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Hoopston, Ill., Aug. 2, Danville 3, Clinton, Ind., 4, Terre Haute 5, Bedford 6, West Baden 7, Bloomington 8, Greencastle 9, Crawfordsville 10.  
THE ROAD TO RUIN: New York city July 30-Aug. 6.  
WHAT WOMEN WILL DO (H. M. Holden, mgr.): Danville, Ill., Aug. 2, Crawfordsville, Ind., 3, Indianapolis 4-6, St. Louis, Mo., 7-13.

**Special Notice**

The New Prospect Theatre, Cleveland, Ohio, has been added to the Keith Circuit, and will hereafter be known as the

**Keith Theatre**

and opened early in September. For time at this house, in conjunction with the balance of the Keith Circuit, address all communications to S. K. Hodgdon, Keith's Union Square Theatre, or Vaudeville Managers' Association, St. James Building, New York.

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"Her left hand technique is accurate and sure, her bowing masterful, intonation perfect, and her tone distinguished for sweetness, purity and fullness. She was recalled five times before the enthusiastic audience would consent to let her go. Unquestionably no other artist of her years has ever met with such remarkable success, and the favor with which she was received, indicates the high standard of modern vaudeville audiences."—Detroit Free Press.

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## SIDE-LIGHTS.

The Angel had just set 'em up again. "Yes," said the Portly Man with the sunset complexion as he ordered the waiter to move the free lunch table within easier reach, "in the good old days you never heard of a prominent manager going broke with only a pair of old shoes and a corset lace for assets—wives in those decades were something besides deposit boxes for lucky Larrys."

The erstwhile Angel sighed softly and signaling the hovering cupbearer ordered a shandy-gan. "Make mine a mint julep," said the Portly One. Between sips he elucidated, "I've been everything from a bluff to a knocker. In other words, from an agent to a dramatic critic, not to mention Uncle Tom, Hamlet, and Humpty Dumpty, and I can honestly swear, no effort either, that there is more money owed me than ever was paid me."

The Angel caressed a sympathetic tear. The P. O. continued: "And if I hadn't put so many in the business I'd have a few genuine friends to my credit." He struck a reminiscent pose and captured the remaining piece of cheese.

"You were about to remark—" suggested the Angel timidly, as he proffered a suspicious looking cigar.

"I was—on the unhealthy tone of the present theatrical salary market. In the good old days, we earned what we got and we got what we earned. Salaries in those days didn't resemble the fluctuations of the stock market in bull time, and watered reputations were as scarce as yearling stars. Everybody had to frog it before he could ride. Savvy? So when they became a lead they were able to stay a lead. A good anatomical star were strictly confined to burlesque—yessir! in the legit it was merit, genius, any of the fancy names you like for hard work."

"But you were saying—" "I was—about salaries." The waiter refilled the cheese cage and the Portly One tipped him the Angel's cigar. "In the good old days, sir, fifty dollars a week was a princely salary, and the earner could do anything from ingenue to heavy tragedy. Nowadays it's three figures per for a one part coffee cooler. Just think of a gimpy hamlet getting three figures! No wonder they can retire after a few seasons and open correspondence schools of acting. In my opinion their chances for a reserved seat in St. Peter's sun-room would be more probable if they labored a few decades at fifty and recommended toilet lotion and patent medicines on the side."

The Angel gasped and the Portly One whispered the waiter that he was trying to order Pommery—a quart in a hurry. Then the Angel fell under the table.

"You were saying—" weakly remarked the Angel, after he had tipped the waiter for removing a cigarette butt from his left ear.

"I was—that it was one thing to earn three figures and another to have your attorney collect it from the man with the old boots and the corset lace. The fact is, there are too many old Billy Goats in the business of introducing amateurs in our profession. In the good old days one had to frog it, but now if an amateur has four or five hundred dollars, or less, well, he or she can have any fat role he or she chooses, according to ability, to—ahem—pay for an interest in the attraction. A good salary and an iron-bound contract go with the deal, yet somehow the enterprise invariably strands after the first week out. I call that worse than giving a fool angel the hinky dink." And he washed down a pair of mustard pickles with the last glass of wine. "Say, do you ever read the want ads in the metropolitan dailies?"

"No," said the Angel; "but I may have to before morning," he added pointedly. The Portly One, who had his mouth open, swallowed the point with a caviar sandwich. Then he spoke. "Almost every day, Sundays in particular, you'll find ads that read something like this:

WANTED.—Treasurer for a well known theatrical co. Salary, \$50 weekly and interest. Must have \$500. Handle own money.

"Needless to say, that graft makes an ordinary booking agency look like a benevolent institution. Now in the good old days—" He winked significantly at the waiter.

"Did you say cigars, gentlemen?" suavely inquired that worthy, staring at the Angel.

"Well, I could smoke," replied the P. O., focussing his companion, who hesitatingly apologized for not ordering before.

The Portly One smoked in expressive silence. "You were saying—" interrupted the Angel.

"I was—that after all is said—and done, the fifty-dollar man had more money in his pocket than the long run than his three-ball—I mean three-figure—successor. Why? Because, well, confidentially, there are some things I never give up unless, ahem—" The waiter hovered expectantly. "I'm boiling over with tricks of the trade—tricks, sir, that would make Laura Jane Wilcox weep because words are so inadequate to paint them. But, sir, honor and respect for the good old days seals my lips until something unseals them." He waited a moment, but the Angel missed his cue, much to the cupbearer's disgust. Then he continued: "I've been half a century in the business. I've worked everybody—I mean worked for everybody—that was anybody, and furthermore, I've been somebody, though I never mention that nowadays. The point I'm about to make is this, and I believe my years of yeoman service entitle me to pass judgment on the artful grafts of these Knights of the Road—but allow me to do the honors. I say, boy! Waiter! Bring us a bucket! Rush order."

"Beer, sir?"

"Beer! Caltiff! Beer to a lineal descendant of Jef Joferson when he is talking on the art of acting unfair? Sirrah! My order referred to champagne—the best this house affords." And he carefully smoothed a ten-spot on the table.

"Can't change that, sir."

"Well, keep the change." (Sotto voce to Angel.) "These lackeys are worse than Broadway tragedians."

"Haven't you anything larger or smaller, sir?"

"Look here, you're as personal as a repertoire manager contemplating the engagement of an eighteen-dollar-a-week leading man. Blow yourself out."

"Much safer than blowing myself in with that, sir."

"Eh?"

"Means at least twenty years up the river, sir."

"Why, this is all right. I just won it in a little—"

"Can't always tell the antecedents of a kitty by the length of her tail, sir."

The P. O. to the Angel. "Sir, my humility is exceeded only by my thirst. To think that two old friends would play a one-night-stand game with me! But then I never did know a low comedian to have as much honor as a Seven Sutherland Sisters' canvas man. Waiter! Some ice water and a few of those pickled barnacles."

The waiter hesitated, but again the Angel missed his cue.

The clock on the steeple struck twelve. The Angel arose and with a "Pardon me for a moment" vanished.

"Where's your friend?" inquired the waiter with a grin as he dropped a \$9.90 check for the Angel.

"Say, ain't he a cinch? Limerick plucked him for \$50,000, and he ain't wise yet."

"So, so," was the reply, as the waiter glanced sharply through a nearby window and then answered a hurry call.

Ten minutes later the Portly One was awakened from his temporary doze by a new waiter saying "Check, sir," and passing him the Angel's account.

"But—but!" was the exclamation.

"Sorry, sir, but your friend left the building ten minutes ago, sir, and according to our rules—"

The Portly One gasped and forked over his "counterfeit," and as he followed the crosstown track West to save his breakfast he roundly cursed the luck that bade him trust a waiter who had been of the profession.

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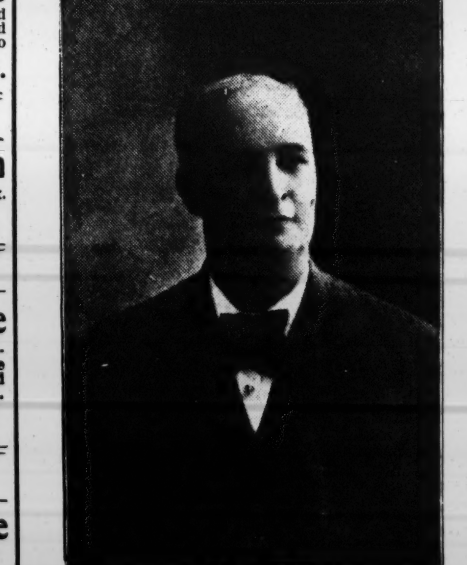
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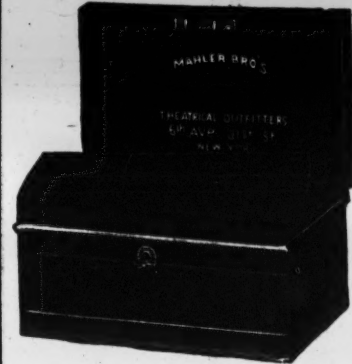
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